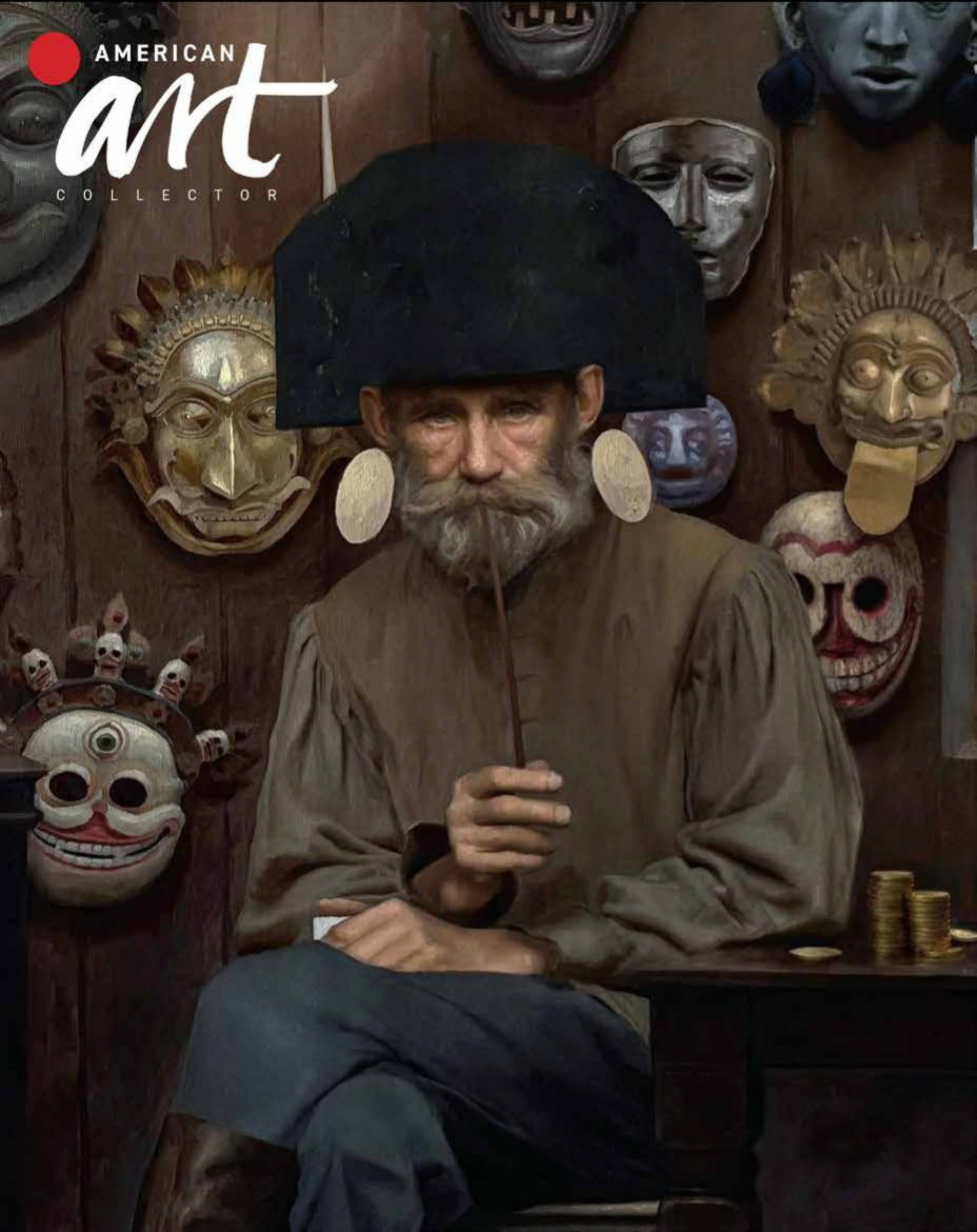
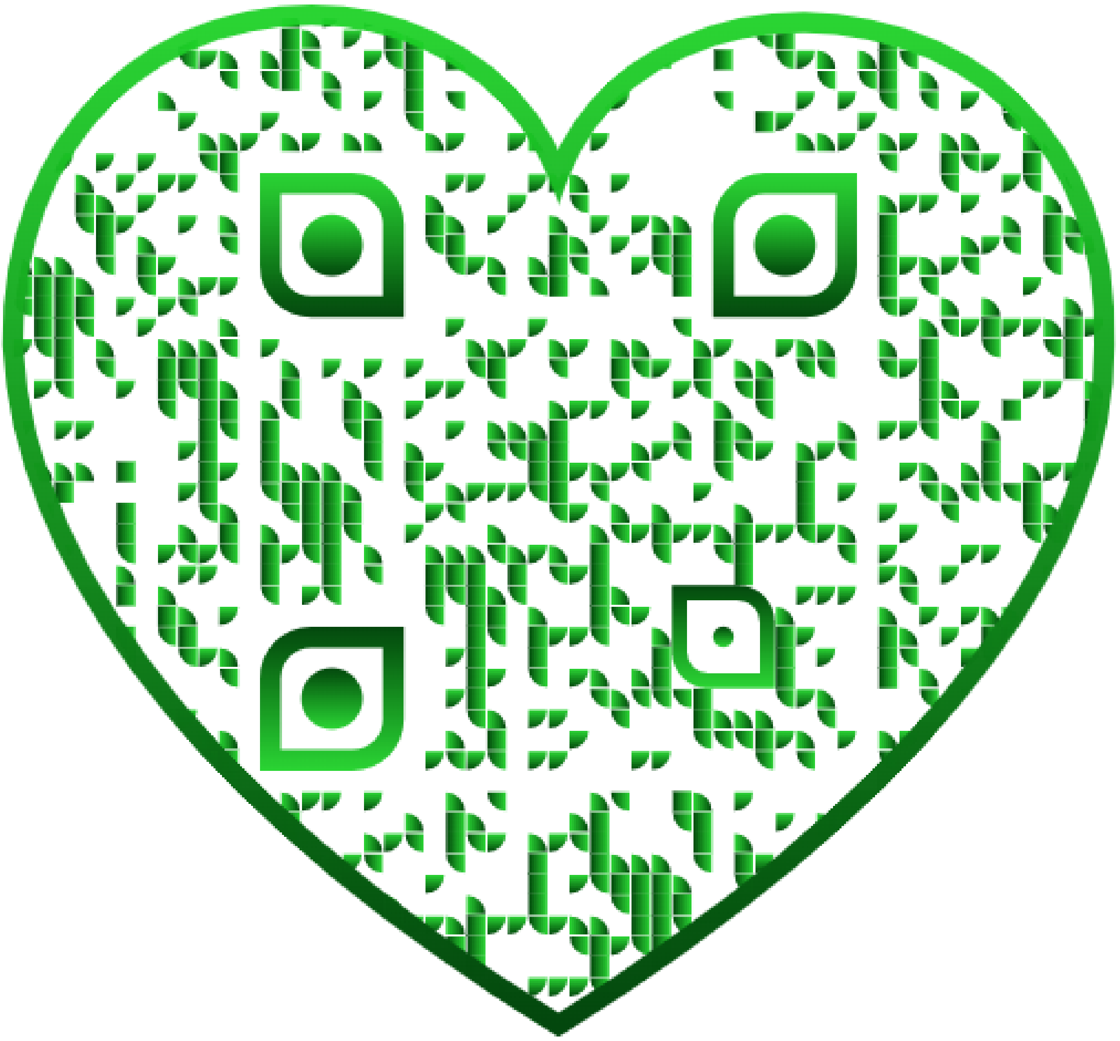
INSIDE CALVIN LIANG • INTERNATIONAL GUILD OF REALISM • GAIL WEGODSKY • ART LOVER'S GUIDE TO NEW YORK

NOVEMBER 2025 **ISSUE 241**

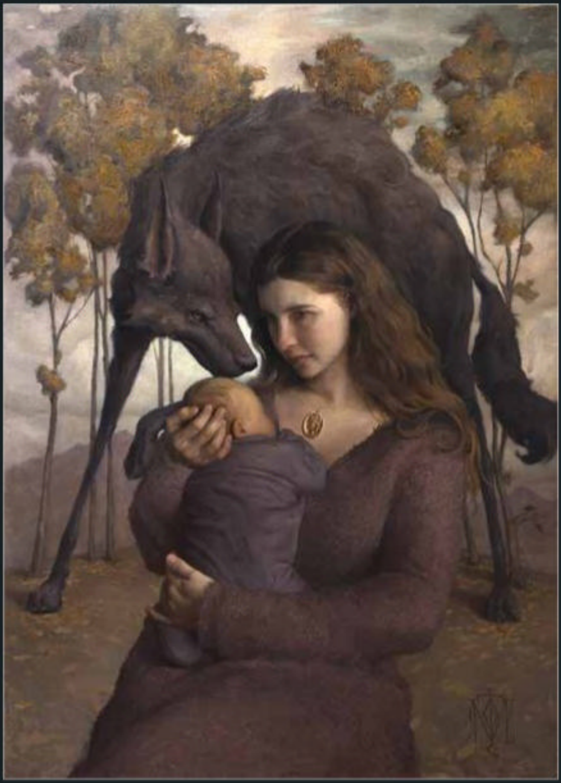
AMERICAN art COLLECTOR





JOSE LOPEZ VERGARA

"Ritval"



"Mother" Oil on Canvas 40" x 30"

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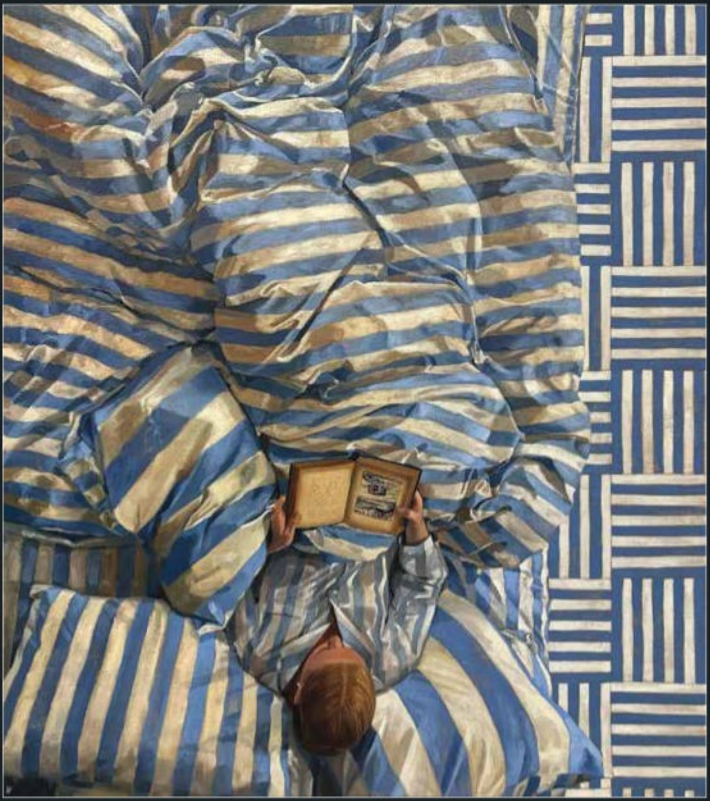
FRANCES FEATHERSTONE

U.S. Debut Exhibition



"Far, Far Away" Oil on Canvas 35.5" x 31.5"

December 11, 2025 - January 3, 2026

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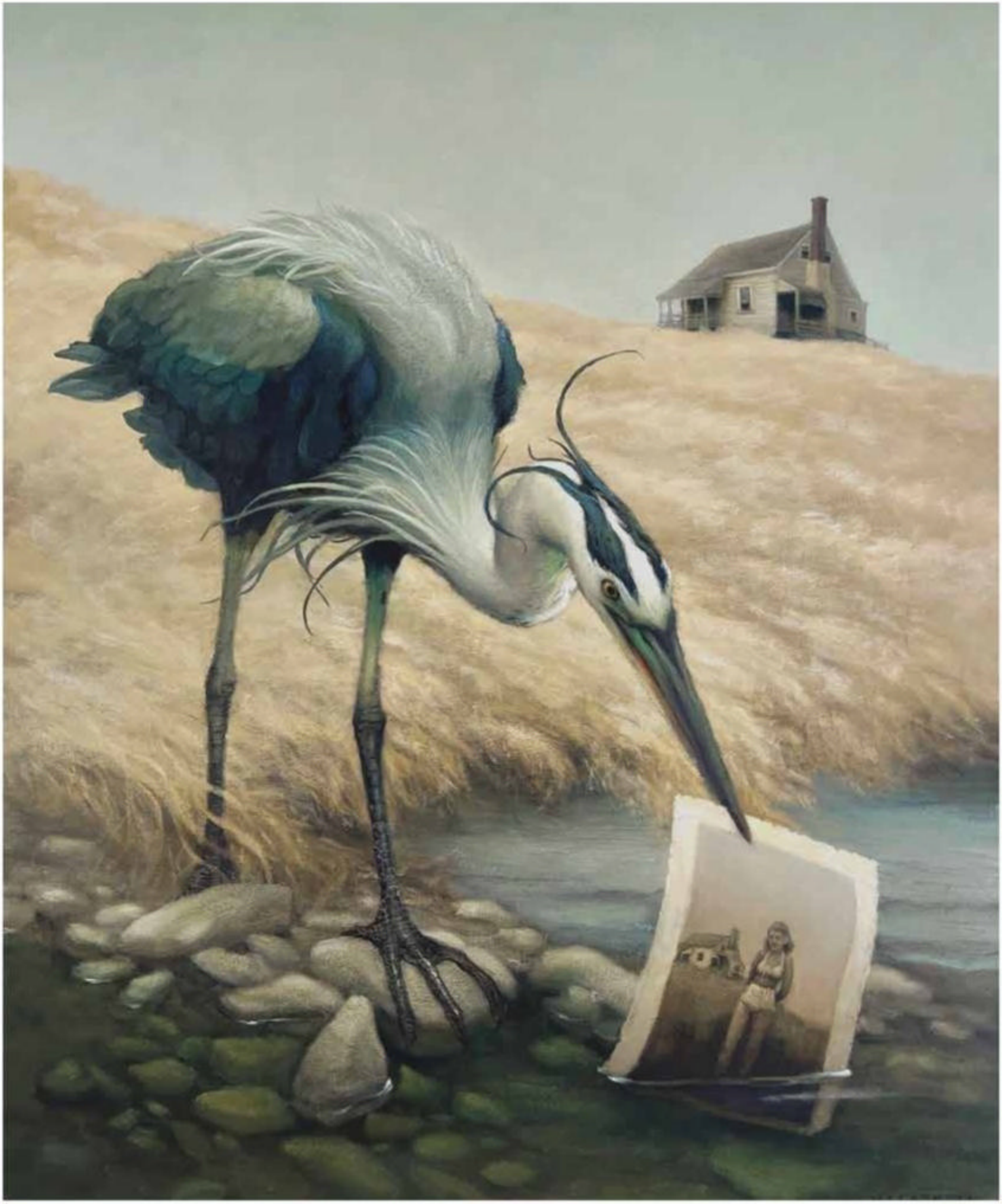

Mary Carroll, *The Water's Edge*, acrylic, 24 x 20 in

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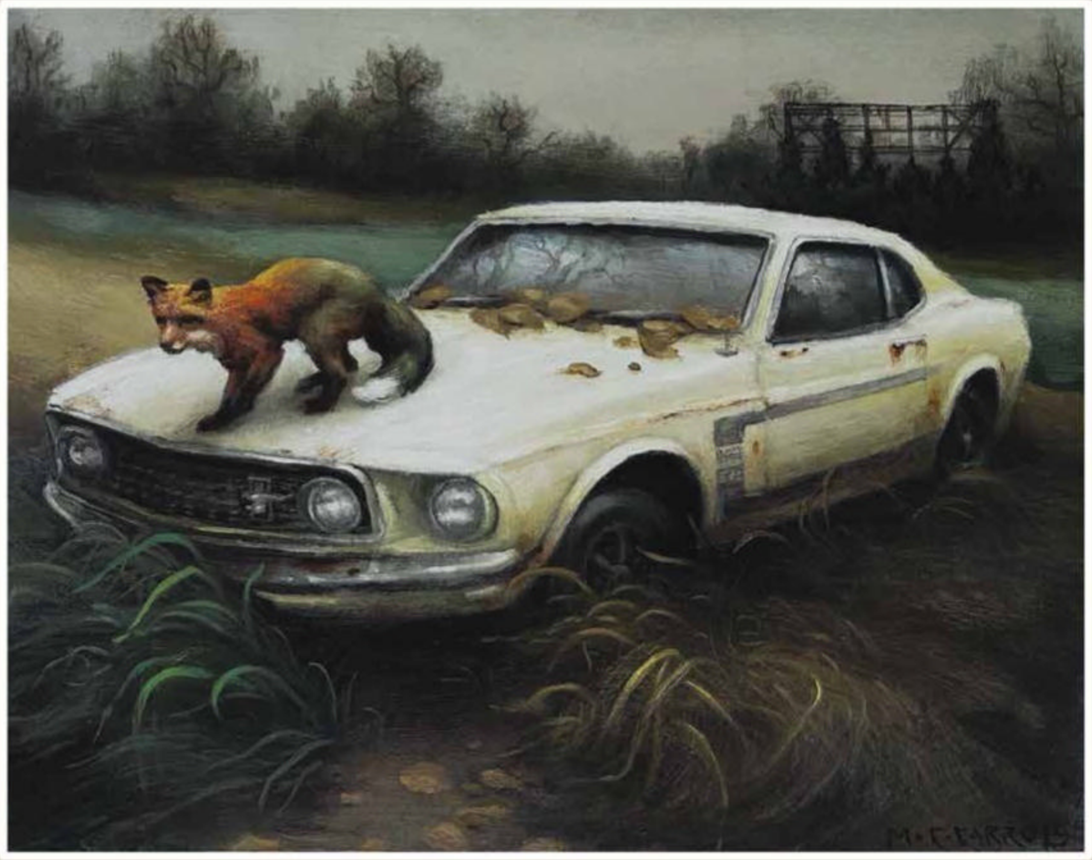

Mary Carroll, *Drive-in*, acrylic, 8 x 10 in

MARY CARROLL

THE DISCOVERERS
NATURE'S STORIES RETOLD

NOVEMBER 2025

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LETTER FROM THE PUBLISHERS

Elevating Excellence

Welcome to the November issue of *American Art Collector*! We report on every opportunity for collecting, from gallery shows to online exhibitions hosted by leading arts organizations. Sponsorship is an important aspect of supporting art shows and events. This issue happens to have several shows that we sponsor and we wanted to give them some limelight. Our partnership with the International Guild of Realism (IGOR) is our longest standing to date. We have sponsored the IGOR shows since 2004, or since the very beginning of *American Art Collector*. Starting on Page 66 you will find our coverage of IGOR's *Fall Salon Online Exhibition*, featuring 200 representational artists from around the world. The works range from photorealism to impressionism and everything in between. It is truly amazing to experience an IGOR show, whether in person or virtually. The fall salon is already online and will be on view on the IGOR website and on *American Art Collector*'s website through December 20.

The *Waterfowl Festival* in Easton, Maryland, is another contemporary realism show that brings many top artists from around the country and Canada to show their nature and wildlife art. *American Art Collector* is a sponsor of the event and managing editor Sarah Gianelli will be there representing the magazine in mid-November. As always, we are so happy to have boots on the ground! The American Artists Professional League's (AAPL) *97th Grand National Exhibition* show opens November 18 in New York City at the historic Salmagundi Club. On view through December 5, it is an amazing event for collectors. And, if you can't attend in person, you can do your collecting online.

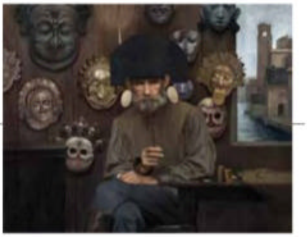
Annually, *American Art Collector* sponsors more than 60 top art shows around the country. We curate our partnerships very carefully to ensure they align with our collectors' tastes and meet our standards in terms of quality. While It is always important to buy from our gallery experts, our art shows are great ways to meet new artists and widen your circle of collecting. Enjoy this issue—it is packed with more art available for sale then any other!

Happy Thanksgiving!

Wendie Martin Adolfo Castillo

Wendie Martin and Adolfo Castillo
Publishers

ON THE COVER



José Lopez Vergara, *The Vendor of Masks*, oil on canvas, 40 x 50½ in. Available at Arcadia Contemporary, New York, NY. **See our coverage on Page 84.**

International Artist Publishing Since 1998

AMERICAN art COLLECTOR

NOVEMBER 2025 / MONTHLY

ADOLFO CASTILLO
Publisher: Editorial/Creative
acastillo@americanartcollector.com

WENDIE MARTIN
Publisher: Business/
Art Community Development
wmartin@americanartcollector.com

VINCENT W. MILLER / Founder

ADVERTISING (866) 619-0841

ANITA WELDON
Senior Account Executive
aweldon@americanartcollector.com

MICHAEL BRIGHT
Senior Account Executive
mbright@americanartcollector.com

JENNIFER GOMBASH
Senior Account Executive
jgombash@americanartcollector.com

CINDY KLUTZNICK
Senior Account Executive
cklutznick@americanartcollector.com

MARLOW BUFORD
Inside Sales Representative
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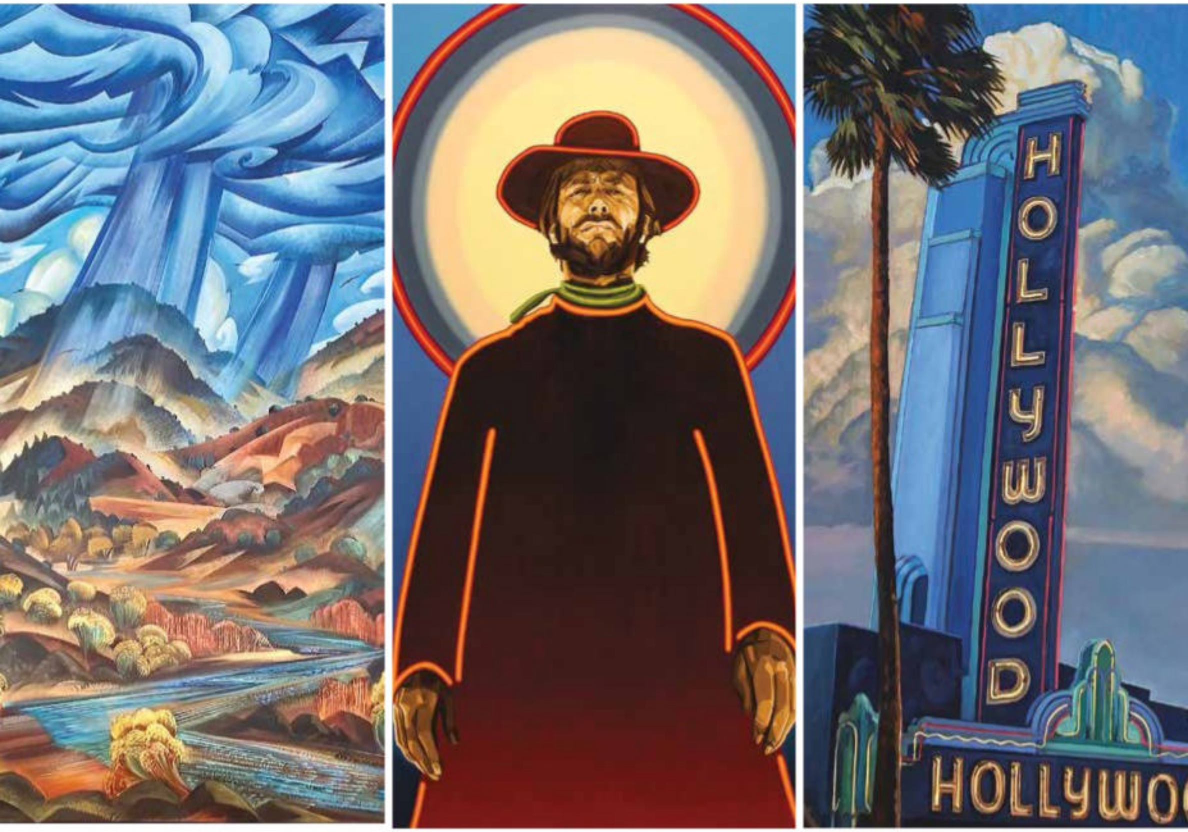

ARTWORK DETAILS - Tony Abeyta : *Nourishing Rains* ; Michael Blessing : *A Consuming Resolve* ; Dennis Ziemienski : *Sunrise on the Boulevard*

"If I could say it in words there would be no reason to paint."
- Edward Hopper

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The Fruits of Creativity

Maybe some of you have noticed we have started including bylines with all of our articles. I was all for this idea. We had been writing the stories all along, but I think it makes reading more meaningful when you can associate the words with a specific person. I like to think that maybe, even without a name attached, you could tell which pieces were written by the same person. After all, writers, like artists, can have a signature style or voice.

I also felt it would encourage us take more ownership of our work, more pride in it, and hold ourselves more accountable—since our name would now be stamped on it. (This led me to a bit of wishful thinking. Perhaps there would come a time when readers would be comforted by finding an error in our prose, a sure-fire sign that it was written by an actual human being.)

Most of all, and this aligns with my little daydream: I hope seeing our names next to our words humanizes the small team behind *American Art Collector* and the two other magazines we put out each month. In times like these, when we have to question what's real, what's authentic, versus what's AI generated and/or digitally modified, that human element is more precious than ever.

Art is at the heart of what we do. It's why we do what we do. Which is going to all the shows, looking at art, talking about art, researching art and, for us here at the magazine, a lot of writing about it. Through this and our sister titles (*Western Art Collector*, *American Fine Art Magaine* and *Native American Art*), we are fortunate to forge connections and friendships with artists, gallery owners, collectors, museum directors and everyone invested in this industry, all bound by the same passion for art, no matter the genre, and our awe at the fruits of creativity, crafted by the hands of an actual human being.

This month we've got a bountiful harvest for you in these pages. In addition to our usual bevy of coast-to-coast gallery previews, and three fascinating features on artists who couldn't channel their creativity any more differently, November is full of exciting art shows—perfect opportunities to find the next piece to add to your or a loved one's collection.

To name a few, American Artists Professional League is presenting their 97th *Grand National Exhibition* at the historic Salmagundi Club in New York City; the International Guild of Realism is hosting a huge online exhibition accessible on the IGOR website and on the official website of *American Art Collector*, and the *Waterfowl Festival* in Easton, Maryland. As a new sponsor of the *Waterfowl Festival*, I will be traveling out to experience the storied Chesapeake Bay art showcase in person. Mark your calendars, the event takes place November 14 to 16.

I hope to see you there!

Sarah Gianelli

Sarah Gianelli
Managing Editor
sgianelli@americanartcollector.com

International Artist Publishing — Since 1998

AMERICAN art COLLECTOR

NOVEMBER 2025 / MONTHLY

EDITORIAL

SARAH GIANELLI
Managing Editor
sgianelli@americanartcollector.com

MICHAEL CLAWSON
Editor

ALYSSA M. TIDWELL
Assistant Editor

CHELSEA KORESSEL
Writer and Editorial Traffic Manager
ckoressel@americanartcollector.com

JOHN O'HERN
Contributing Writer - Santa Fe

FRANCIS SMITH
Contributing Photographer

TRAFFIC

CASEY MARTINEZ
Advertising & Email Traffic Manager
traffic@americanartcollector.com

PRODUCTION

DANA LONG
Senior Production Artist

LIZY BRAUTIGAM
Production Artist

MARKETING

ROBIN M. CASTILLO
Social Media Engagement Manager
social@americanartcollector.com

SABRINA M. HOFFIZ
Marketing and Sponsorship Coordinator
shoffiz@americanartcollector.com

SUBSCRIPTIONS (877) 947-0792

EMILY YEE
Office Manager
service@americanartcollector.com

APRIL STEWART
Accounts Receivable
astewart@americanartcollector.com

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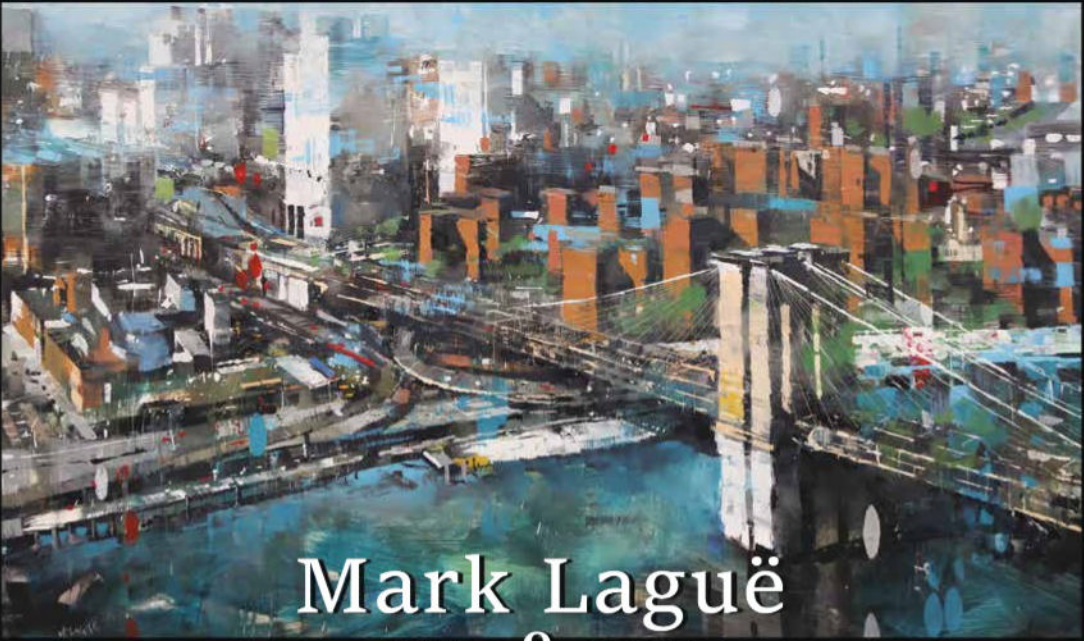

Mark Laguë

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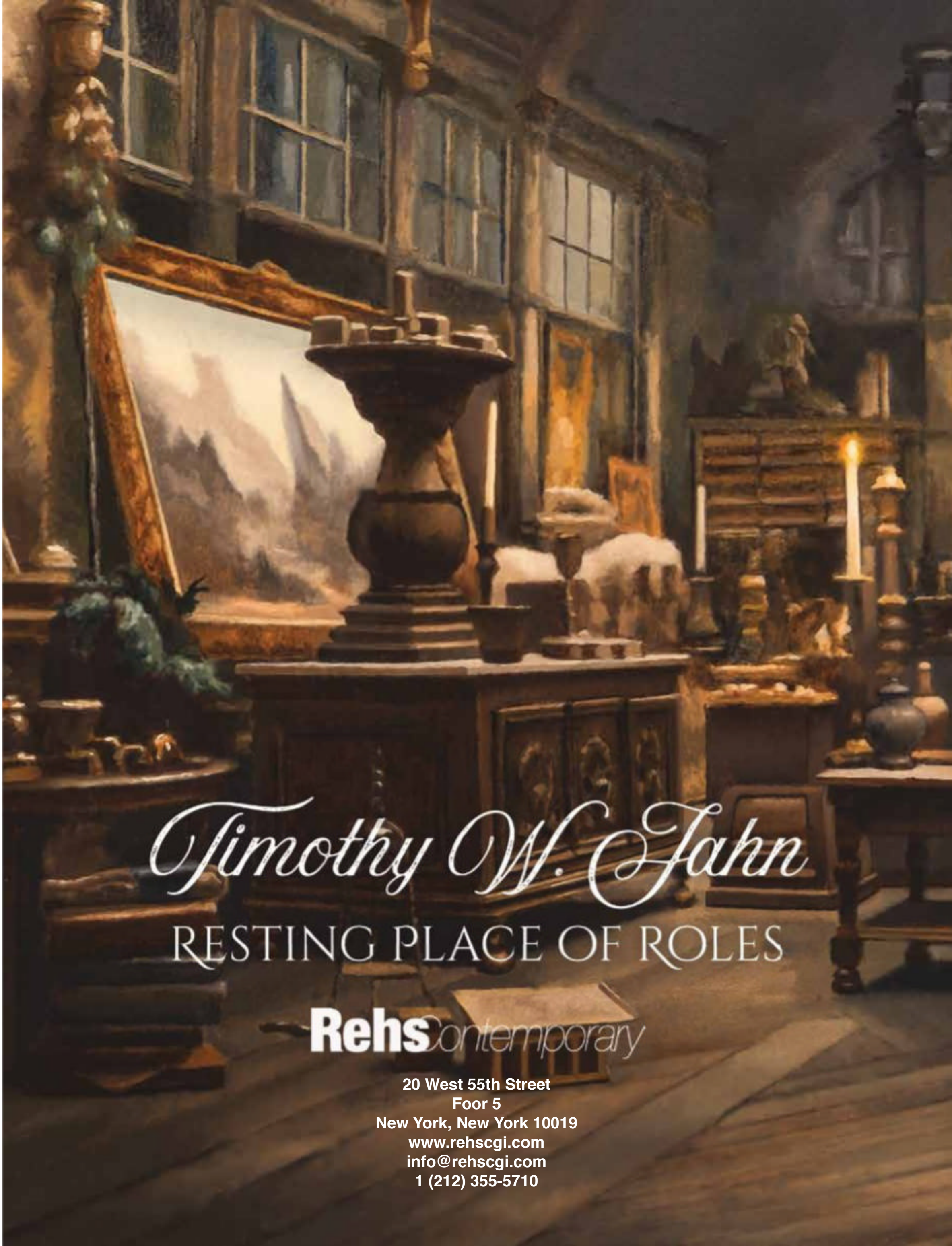

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MORPHY AUCTIONS

LAS VEGAS AUCTION HIGHLIGHTS

Arapaho Child's Dress With Concho Belt

Lucy M. Lewis Acoma Pottery Jars and Turkey Figure

Fannie Nampeyo Hopi Olla

Navajo (Diné) Rug J.B.Moore Design Elements

Red Ryder Spurs

Edward H. Bohlin "Charles Starrett" Parade Saddle And Bridle

Thomas Tenorio Santo Domingo (Kewa) Pottery Olla

Barbara & Joseph Cerno '99 Acoma (ÁAk'u) Pottery Olla

Navajo (Diné) Transitional Blanket

Catlinite Objects / One from the Andy Warhol Auction

Margaret Tafoya / Maria Pottery

AUCTION BEGINS

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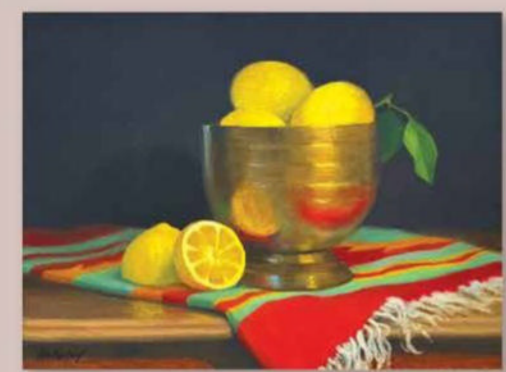
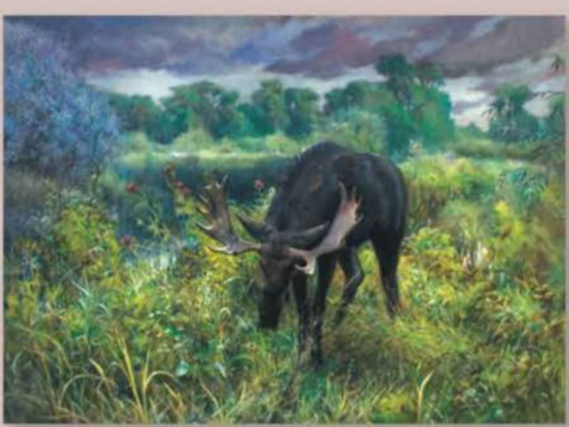
MORPHY SHOWS

ArTehachapi, CA 2025

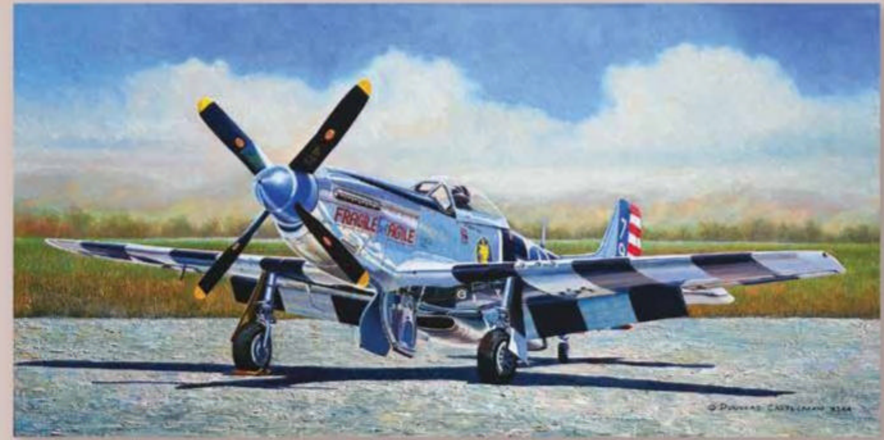
Free public show November 15th, 10-3pm
VIP Opening Friday November 14th, 5-9pm



Debra Holladay



Nikita Budkov



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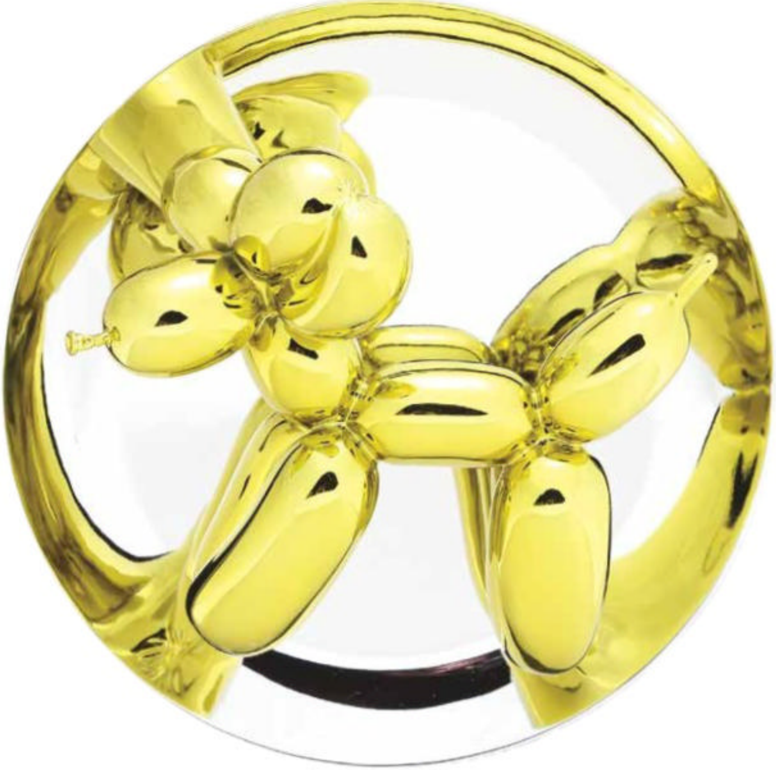

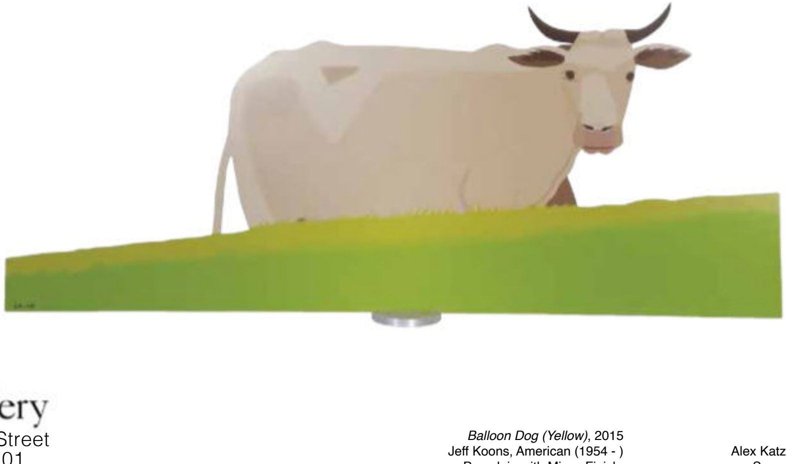

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Balloon Dog (Yellow), 2015
Jeff Koons, American (1954 -)
Porcelain with Mirror Finish,
signed and numbered verso
Edition of 2300
10.5 x 10.5 x 5 in.
(26.67 x 26.67 x 12.7 cm)
Publisher: Bernardaud, Limoges, France

Cow, 2004
Alex Katz, American (1927 -)
Screenprint on both sides
on aluminum, signed and numbered
Edition of 99, AP 15
Size: 16.25 x 41.25 x 0.25 in.
(41.28 x 104.78 x 0.64 cm)
Publisher: Arte y Naturaleza, Madrid

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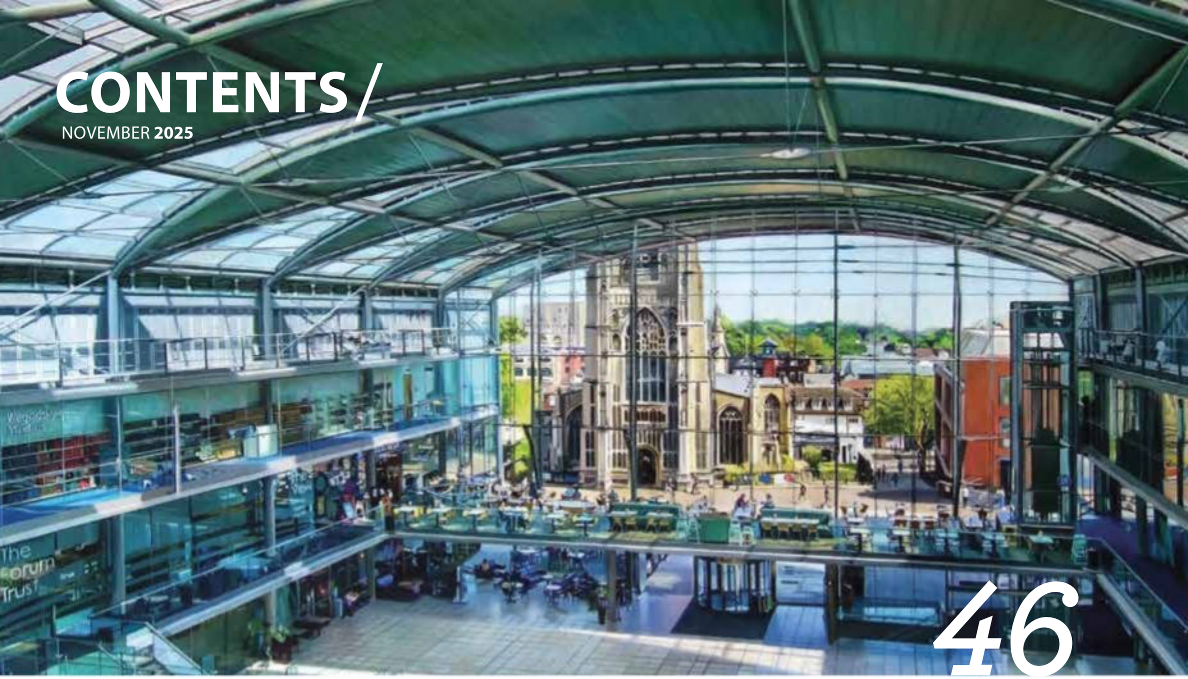

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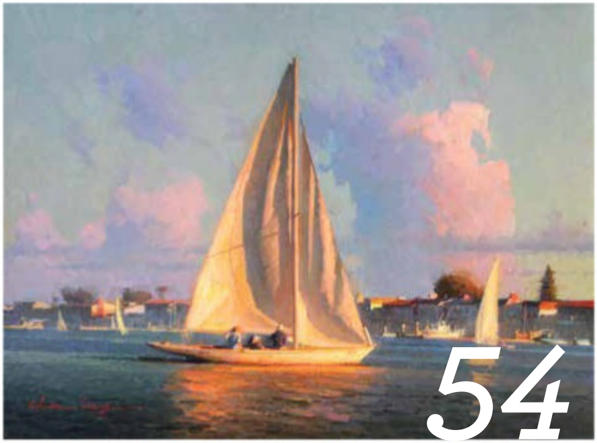
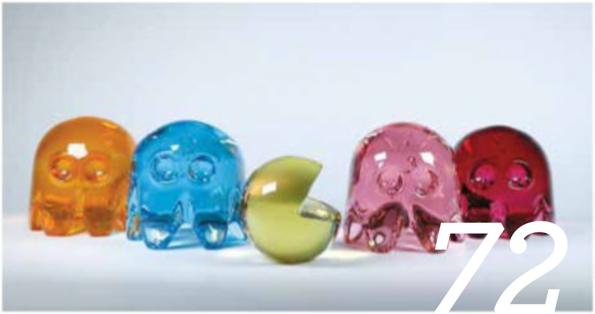
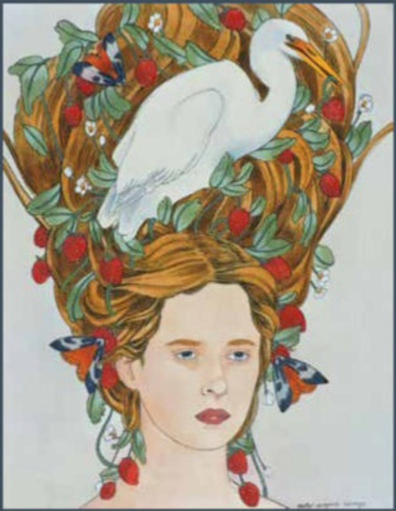


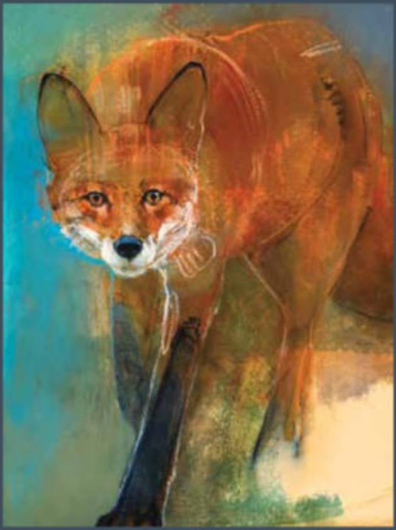


Mary Alayne Thomas



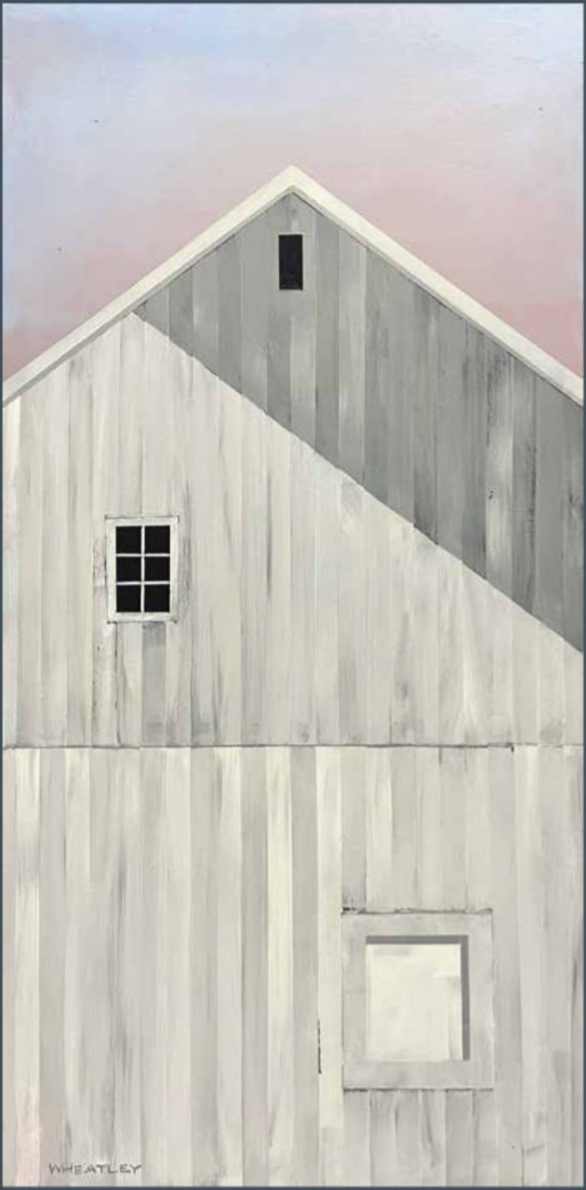
Spring With a Strawberry in its Mouth, watercolor finished with encaustic, 18 x 14 in.

Rebecca Haines



With Each Revelation, oil on panel, 24 x 18 in.

Justin Wheatley



Early Bird, acrylic on panel, 24 x 12 in.

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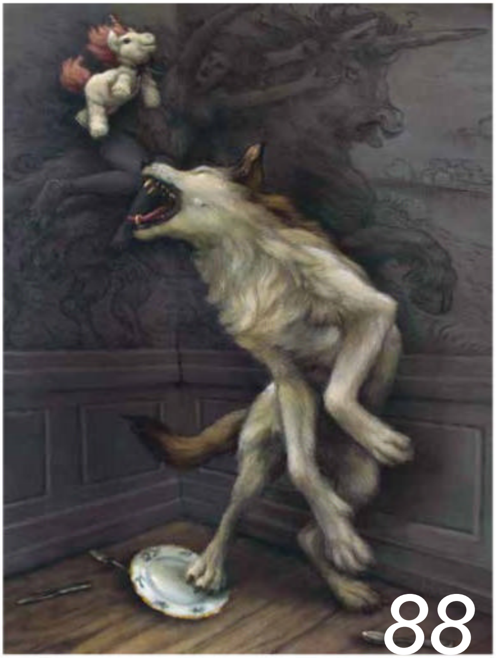

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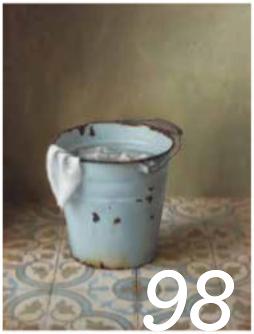

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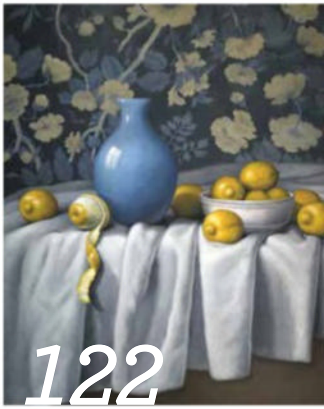

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ARIZONA
Scottsdale

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Carmel
St. Helena
Tehachapi

CONNECTICUT
Fairfield

COLORADO
Denver

MARYLAND
Easton

MICHIGAN
Romeo

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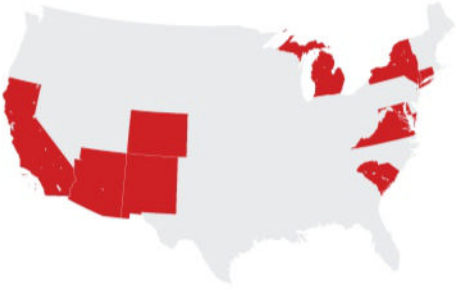
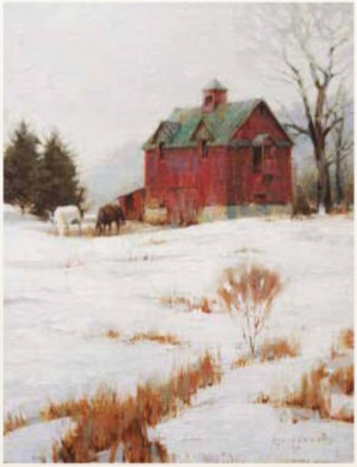
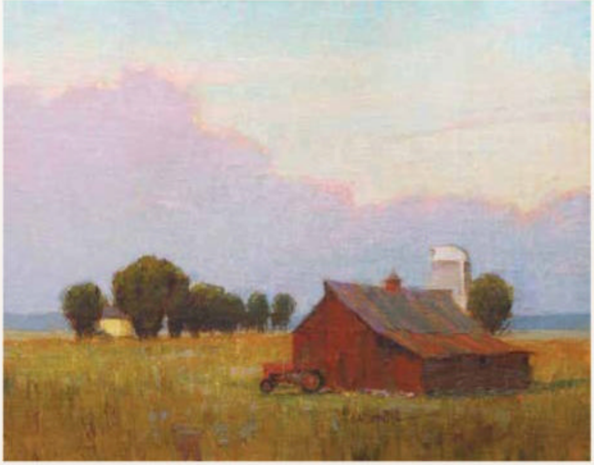
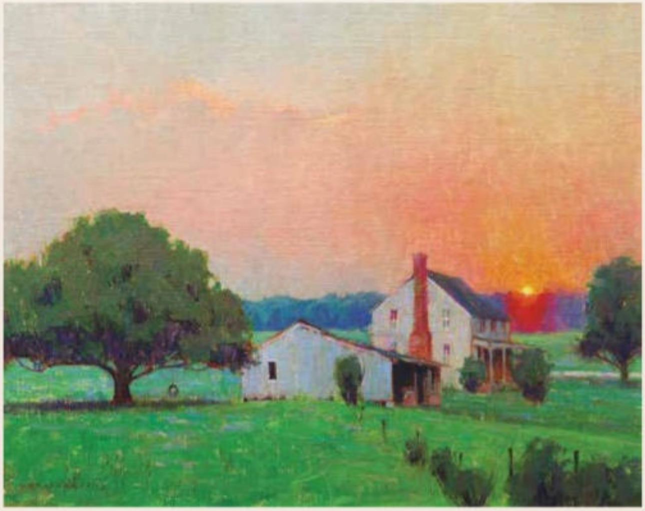


CHRISTOPHER
PHILLIPS


“Old Friends” oil on aluminum, 16 x 12 in


“Red Massey” oil on board, 14 x 18 in


“Sleepy Porches” oil on aluminum, 12 x 16 in

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OUR GUIDE TO SPECIAL EVENTS, SALES &
AUCTIONS FROM COAST TO COAST

November 2025

October 15-December 20

The International Guild of Realism: 2025 Fall Salon Online Exhibition

Virtual

www.realsimguild.com
www.americanartcollector.com

October 23-November 9

Dana Zaltzman

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October 31-November 11

Robin Jones: Nos Galan Gaeaf

Blue Rain Gallery

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Through November 1

Jeanne Rosier Smith: Songs of the Seasons

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Through November 1

Tight^2

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November 1-30

Mary Carroll: The Discoverers – Nature's Stories Retold

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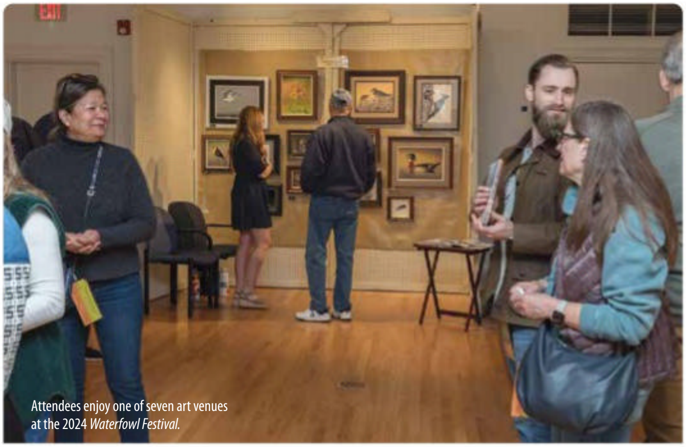


Attendees enjoy one of seven art venues at the 2024 *Waterfowl Festival.*

November 14-16

54th Annual Waterfowl Festival

Various Locations » **Easton, MD** » (410) 822-4567
www.waterfowlfestival.org

November 1-December 6

Armine Bozhko

George Billis Gallery

Fairfield, CT • (203) 557-9130
www.georgebillis.com

November 5-8

Beaux Arts Fundraiser Gala and Online Art Auction

Scottsdale Artists' School

Scottsdale, AZ • (480) 990-1422
www.scottsdaleartschool.org

Through November 6

Timeless

Lyme Art Association

Old Lyme, CT • (860) 434-7802
www.aaplinc.org

November 6-December 4

Patricia Watwood: The Fey Wild

Equity Gallery at the New York Artists Equity Association

New York, NY • (931) 410-0020
www.nyartistsequity.org

November 7-30

Joseph Zbukvic: Hidden Gems

Principle Gallery

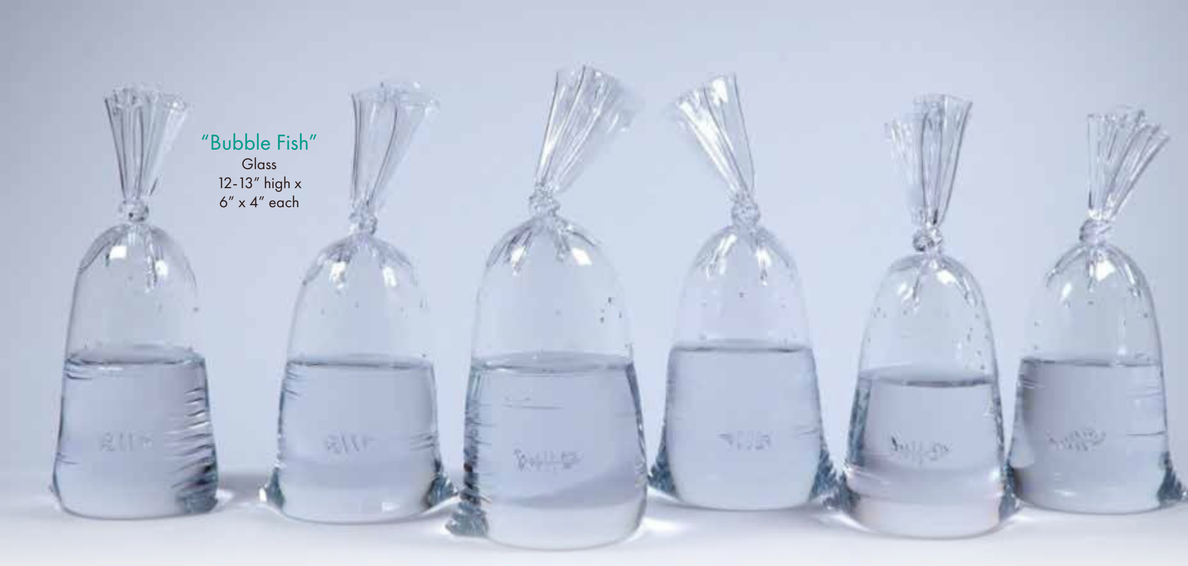
Charleston, SC • (843) 727-4500
www.principlegallery.com

November 8-30

Ilya Zomb: The Art of Watching Birds

Caldwell Snyder Gallery

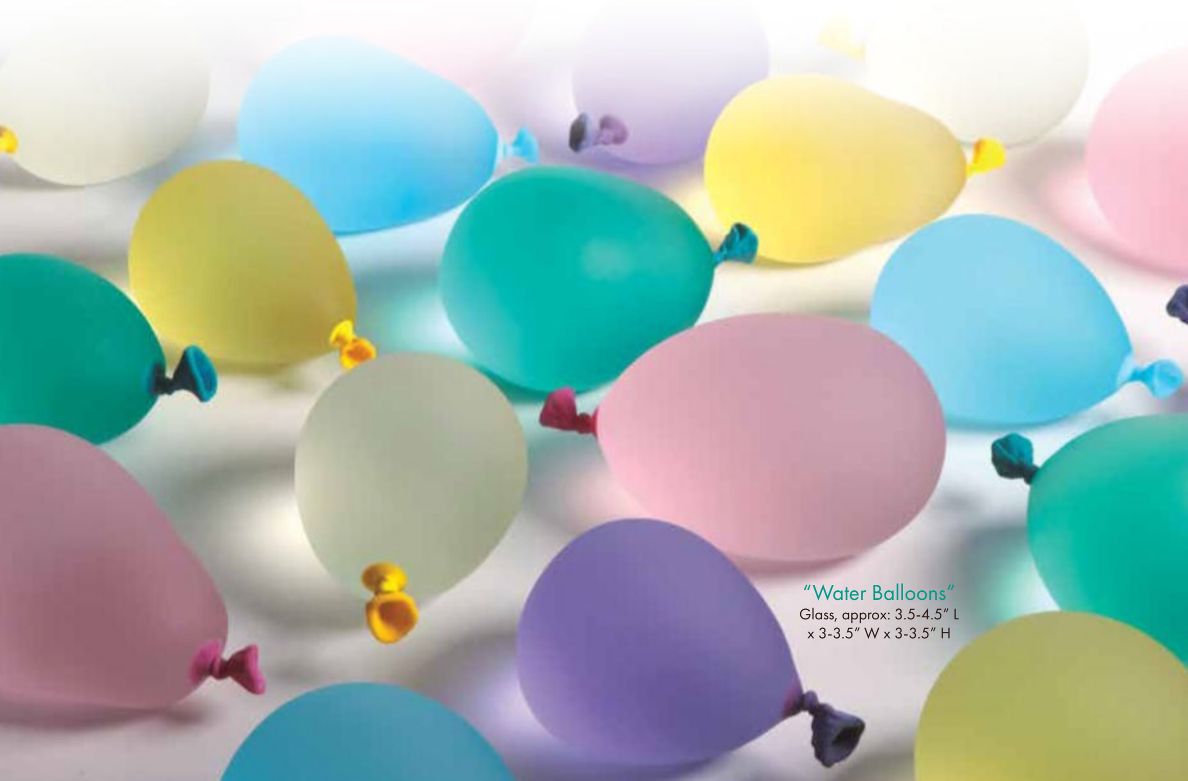
St. Helena, CA • (707) 200-5050
www.caldwellsnyder.com



"Bubble Fish"
Glass
12-13" high x
6" x 4" each

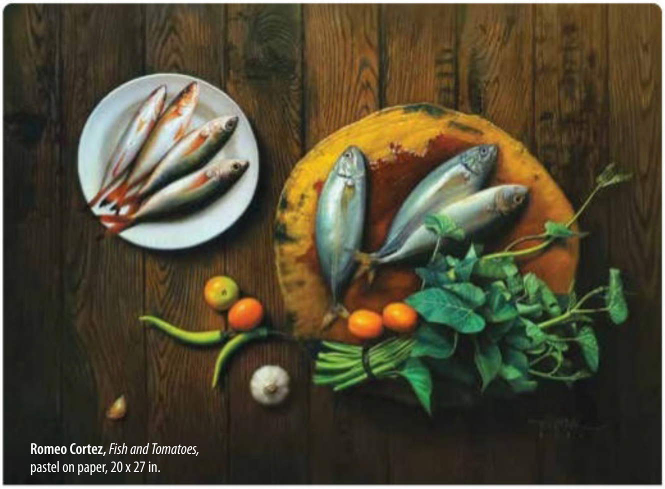
Dylan Martinez

dylanmartinezglass.com
info@dylanmartinezglass.com • @_dylanmartinez



"Water Balloons"
Glass, approx: 3.5-4.5" L
x 3-3.5" W x 3-3.5" H

art SHOW CALENDAR


Romeo Cortez, *Fish and Tomatoes*, pastel on paper, 20 x 27 in.

November 18-December 5

The American Artists Professional League: 97th Grand National Exhibit

Skylight Gallery, Salmagundi Club » New York, NY
www.aaplinc.org/97-gne

November 8-December 7

Application

Gallery MAR Carmel
Carmel-By-The-Sea, CA • (831) 624-2000
www.gallerymarcarmel.com

Through November 10

Unwavering Resolve

Chelsie Nicole Contemporary
Ozark, MO • (417) 380-1074
cncontemporary.com/unwavering-resolve

November 13-December 7

José Lopez Vergara

Arcadia Contemporary
New York, NY • (646) 861-3941
www.arcadiacontemporary.com

November 14-15

Art 2025 Tehachapi

Aspen Builders Inc. Activity Center
Tehachapi, CA • (626) 945-3753
www.artstehachapi.org

November 14-December 1

Claudio Cionini & Mark Laguë: Ether & Edge

Principle Gallery
Alexandra, VA • (703) 739-9326
www.principlegallery.com

Through November 15

Arinze Stanley and Oscar Ukonu: The Weight of Us

Corey Helford Gallery
Los Angeles, CA • (310) 287-2340
www.coreyhelfordgallery.com

November 15-29

Lindsey Kustusch: Under the Same Sky

Abend Gallery
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Ironwood Gallery, Arizona-Sonora Desert Museum • Tucson, AZ
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Phoenix Art Museum • Phoenix, AZ
www.phxart.org

Through January 11, 2026

Allied Artists of America: 112th Annual Juried Exhibition

Reading Public Museum • Reading, PA
www.readingpublicmuseum.org

Through January 18, 2026

Jenny Saville: The Anatomy of Painting

The Modern Art Museum of Forth Worth • Fort Worth, TX
www.themodern.org

Through February 1, 2026

American Landscapes in Watercolor from the Corcoran Collection

National Gallery of Art • Washington D.C.
www.nga.org

Through February 16, 2026

Heritage & the Human Condition

Museum of Art and Light • Manhattan, KS
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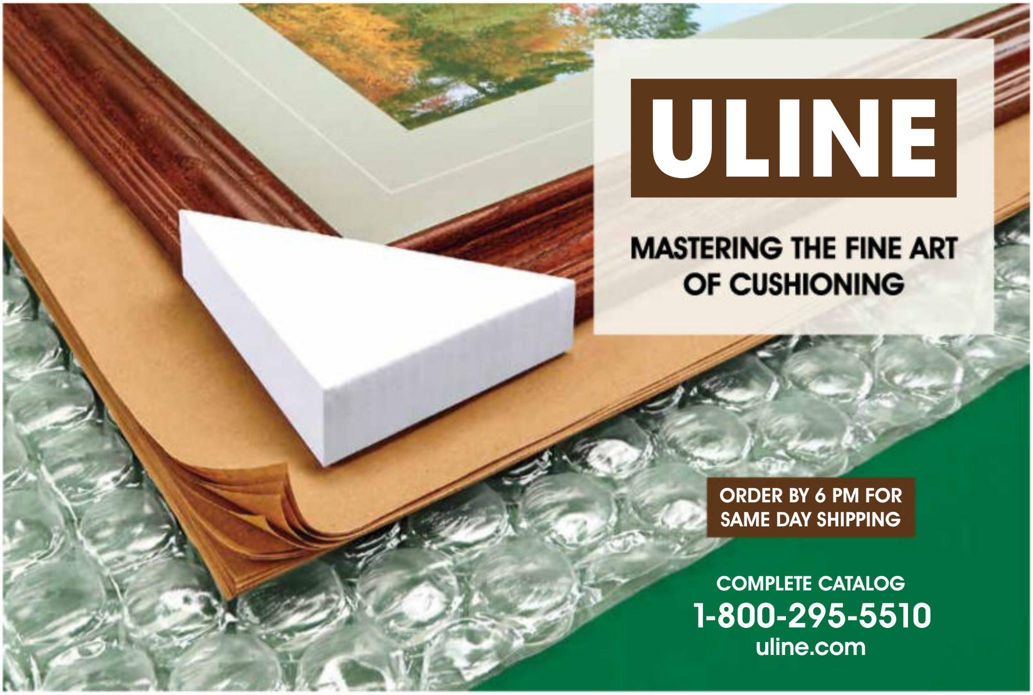
Through December 7

Mark Dion and Alexis Rockman: Journey to Nature's Underworld

Palmer Museum of Art
University Park, PA • (814) 867-3022
www.palmermuseum.psu.edu

Want to have your fair, exhibition or event considered for our calendar? Email our assistant editor, Chelsea Koressel, at ckoressel@americanartcollector.com.



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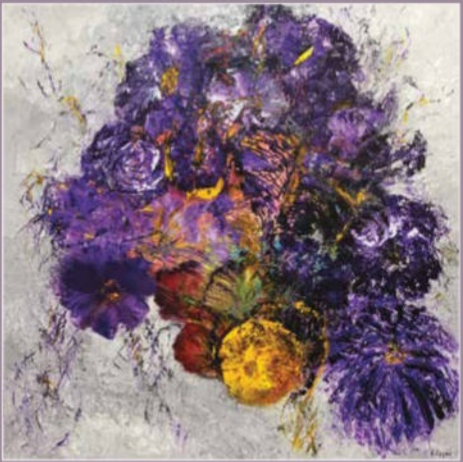
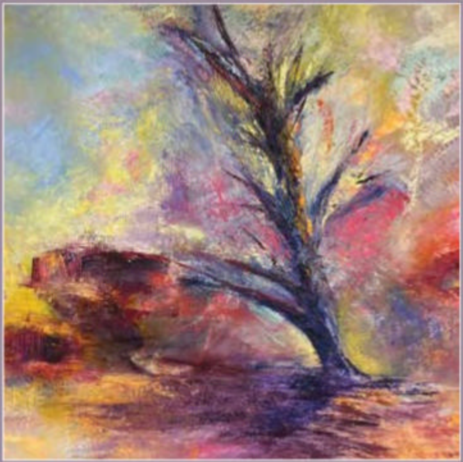


"Intertwined" 12x12in
Available as an edition on canvas or acrylic designer series



"Sentinel, the Protector" 12x12in
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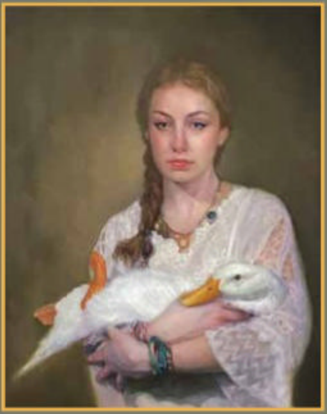
GALLERIES I OWNED
Pippin Contemporary: 2011 - 2019
Pippin Meikle Fine Art
(partnered with Barbara Meikle): 2006 - 2012

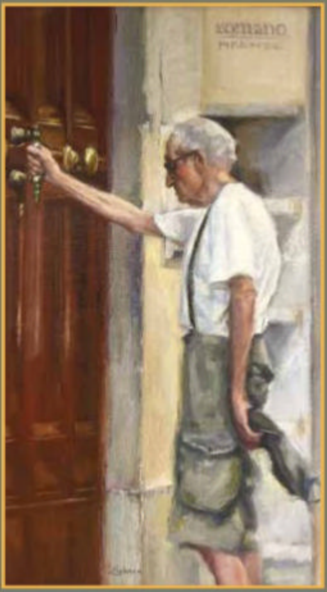
MORE ABOUT ME
aletapippinartist.com/resume

AletaPippinArtist.com

KATE LACKMAN

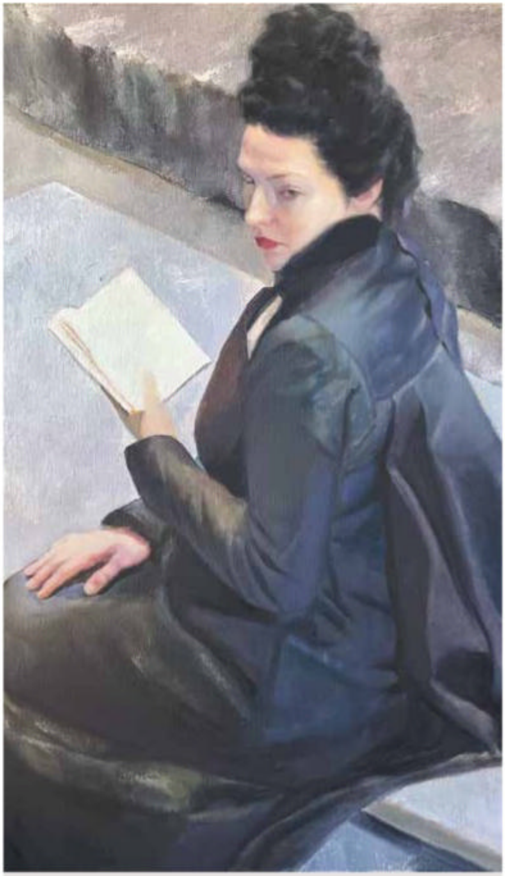


Jade and Olive
Oil on Panel, 24x18"



Italian Man
Oil on Canvas, 24x12"

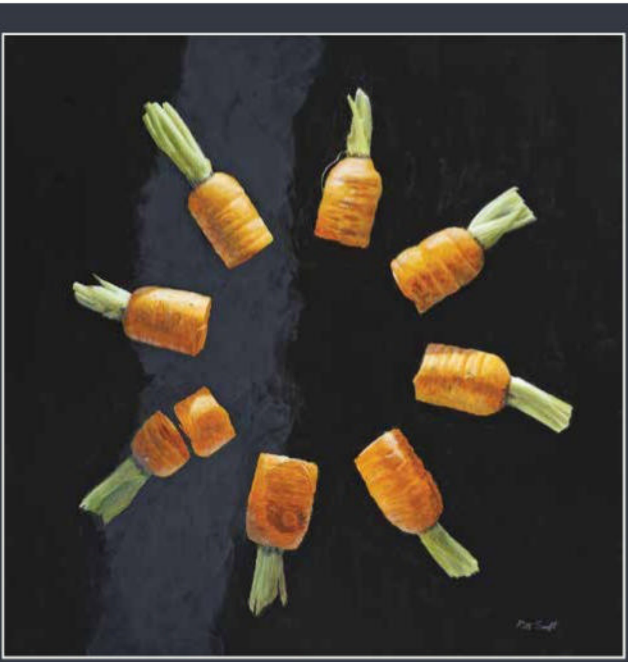
katelackman.art
katelackmanstudios@gmail.com
katelackman.com



LIN MELISSA YANG

linyangstudio.newyork@gmail.com
www.linyangstudio.com

Beyond the Pages
36x24 inches | Oil on Linen



PETER SWIFT

Eight Carrots
60 x 60"
Acrylic on canvas

Collection of Seven Bridges Foundation

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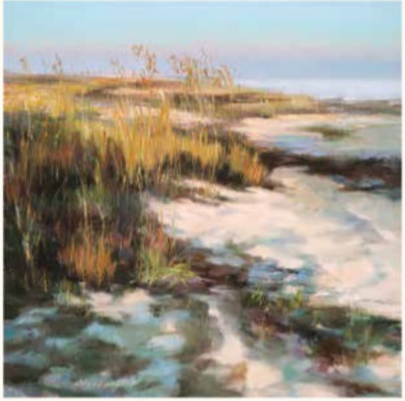
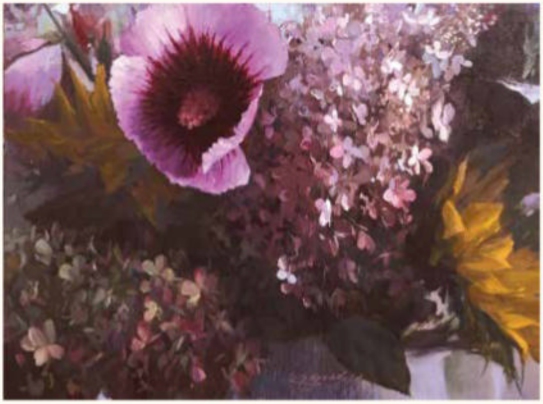
pswift73@icloud.com



Morning Gold Oil on linen 12 x 12”
Almenara Art Prize 2025 Honorable Mention



Late Summer Flowers Oil on linen 12 x 16”

Katherine Grossfeld

ktgrossfeld@aol.com www.katherinegrossfeld.com *Seeking representation*

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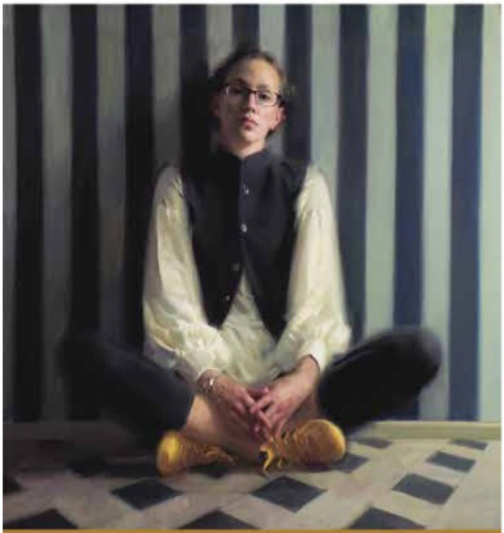

Draper Grand Prize Winner
Frances Bell, *Yellow Trainers,* oil on canvas, 35.5x37.5"

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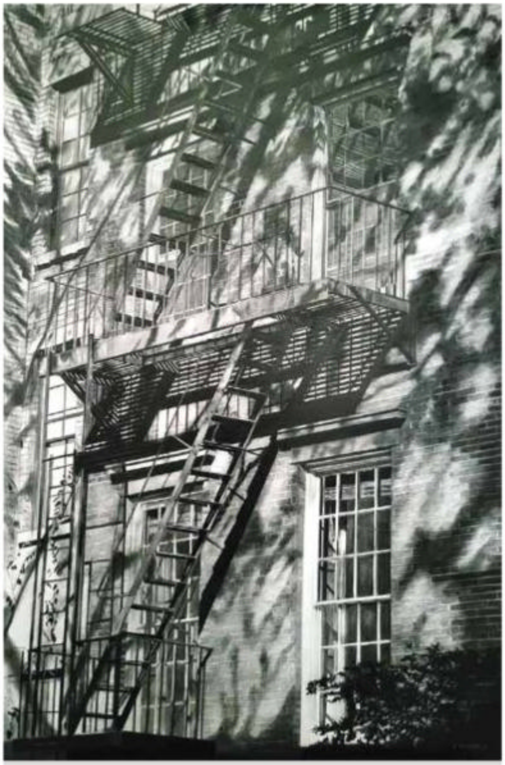
Questions? **info@portraitsociety.org**

entry deadline: February 2, 2026



"Shadow Play" | 36 x 24"
Graphite on cradled Ampersand Claybord,
sealed with acrylic

Patsy
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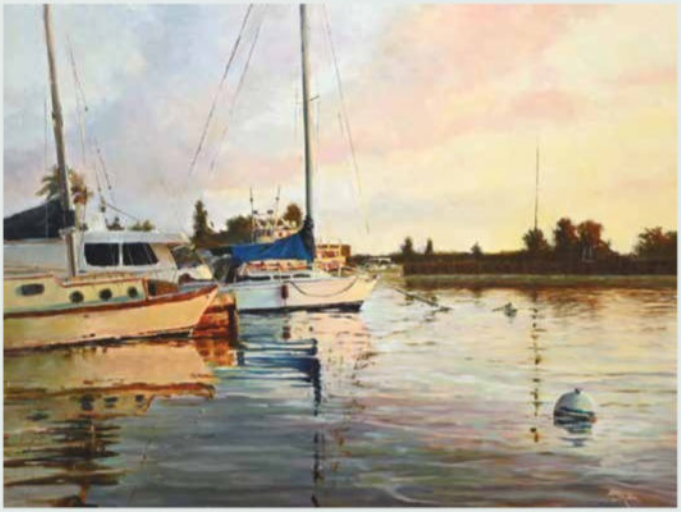
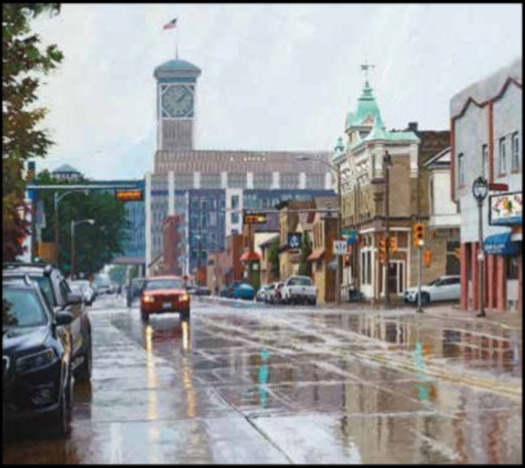


Walking the Docks at Dawn
Oil on Linen Panel, 18 x 24in

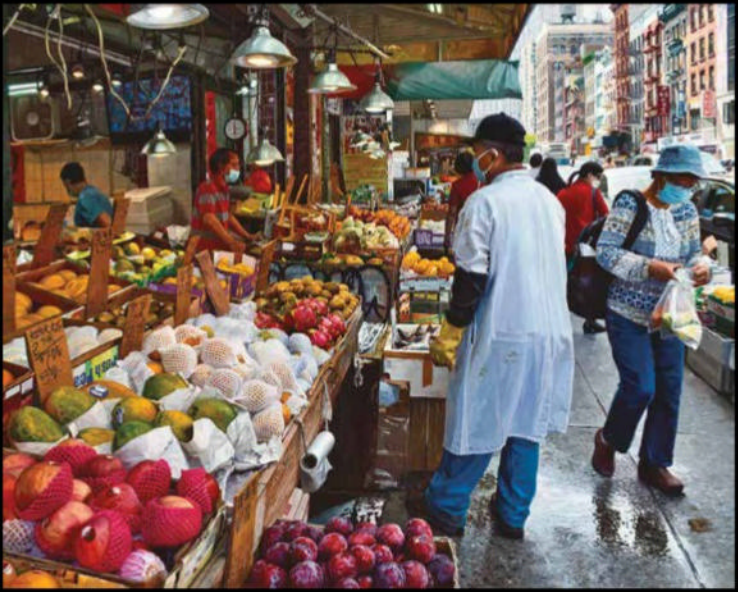
Desirée Rose Zaslow

desireeroseartist.com

DAVID SCHWEITZER



“Reflections on 2nd”, 18x16”



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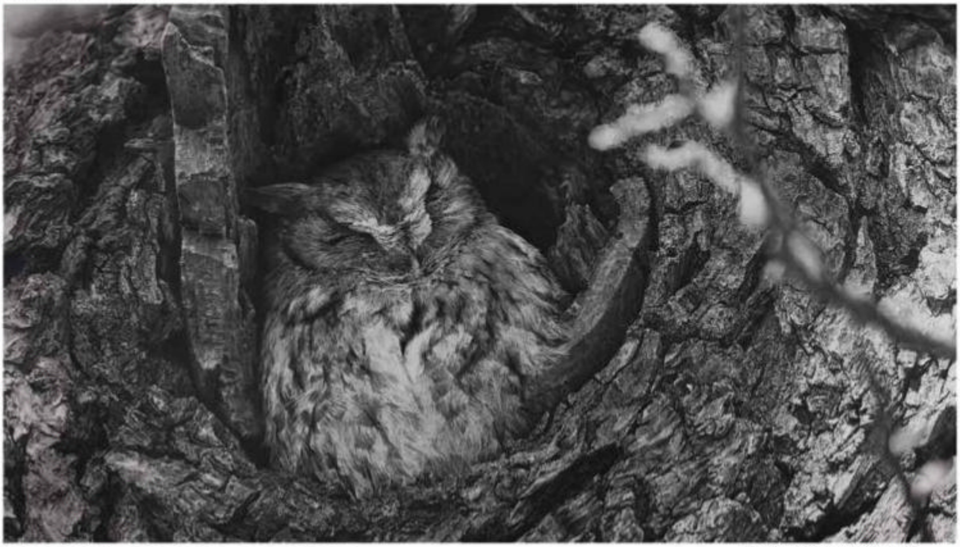

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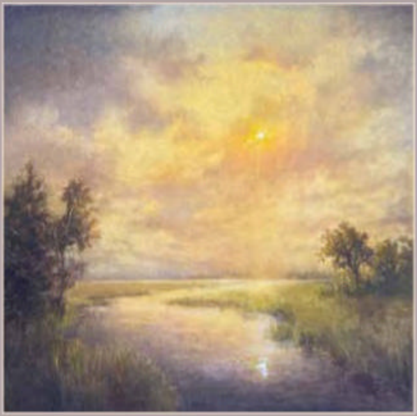
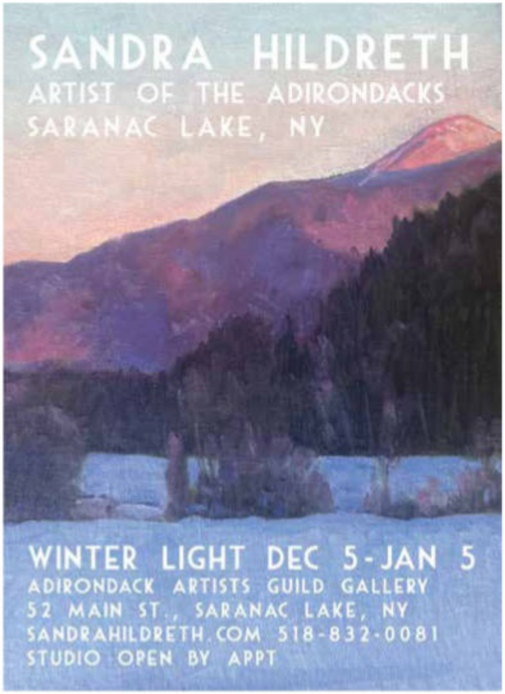
Eastern Screech Owl #1
Graphite on Paper 39"x27"



Mary Veiga
WATERFOWL FESTIVAL FEATURED ARTIST 2020-2025

FB/IG @MARYVEIGASTUDIO
BALTIMORE, MD
(443) 676-7097



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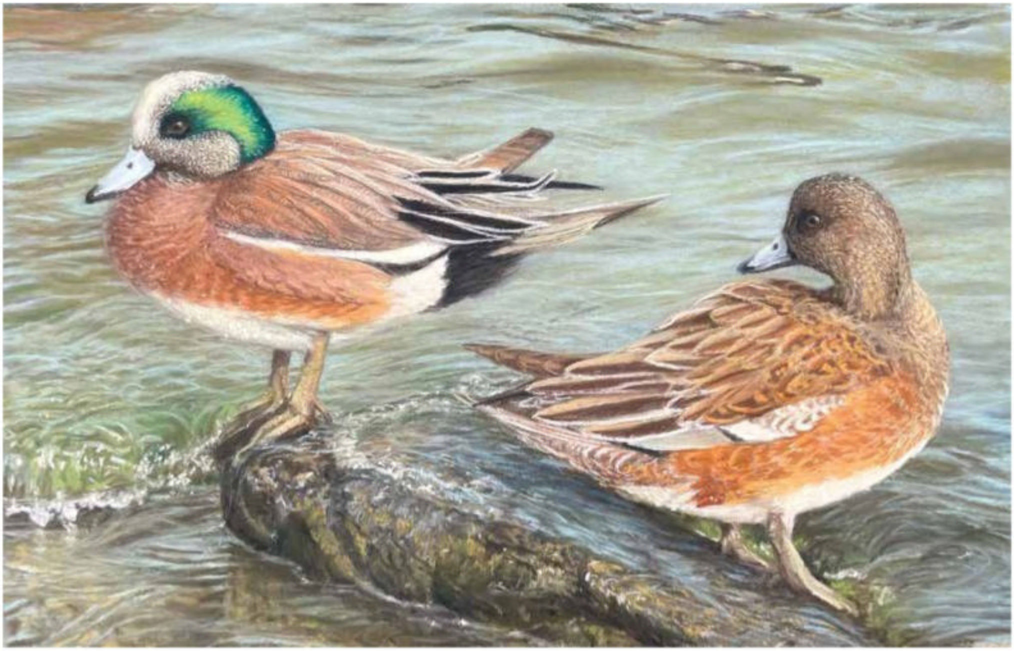
54TH ANNUAL WATERFOWL FESTIVAL

When: November 14-16, 2025
Where: Easton, MD
Information: (410) 822-4567, www.waterfowlfestival.org

Duck, Duck, Goose

A beloved Chesapeake Bay-area tradition, the Waterfowl Festival returns to Easton, Maryland, for its 54th year.

By Sarah Gianelli



1

Every November the streets and tidewaters of Easton, Maryland, come alive with art, events and energy as thousands of people flock to the state's picturesque Eastern Shore for the annual *Waterfowl Festival*. Now in its 54th year, the three day event champions waterfowl species and the environment through a wide range of activities curated to highlight the creativity, culture and conservation of the Chesapeake Bay region.

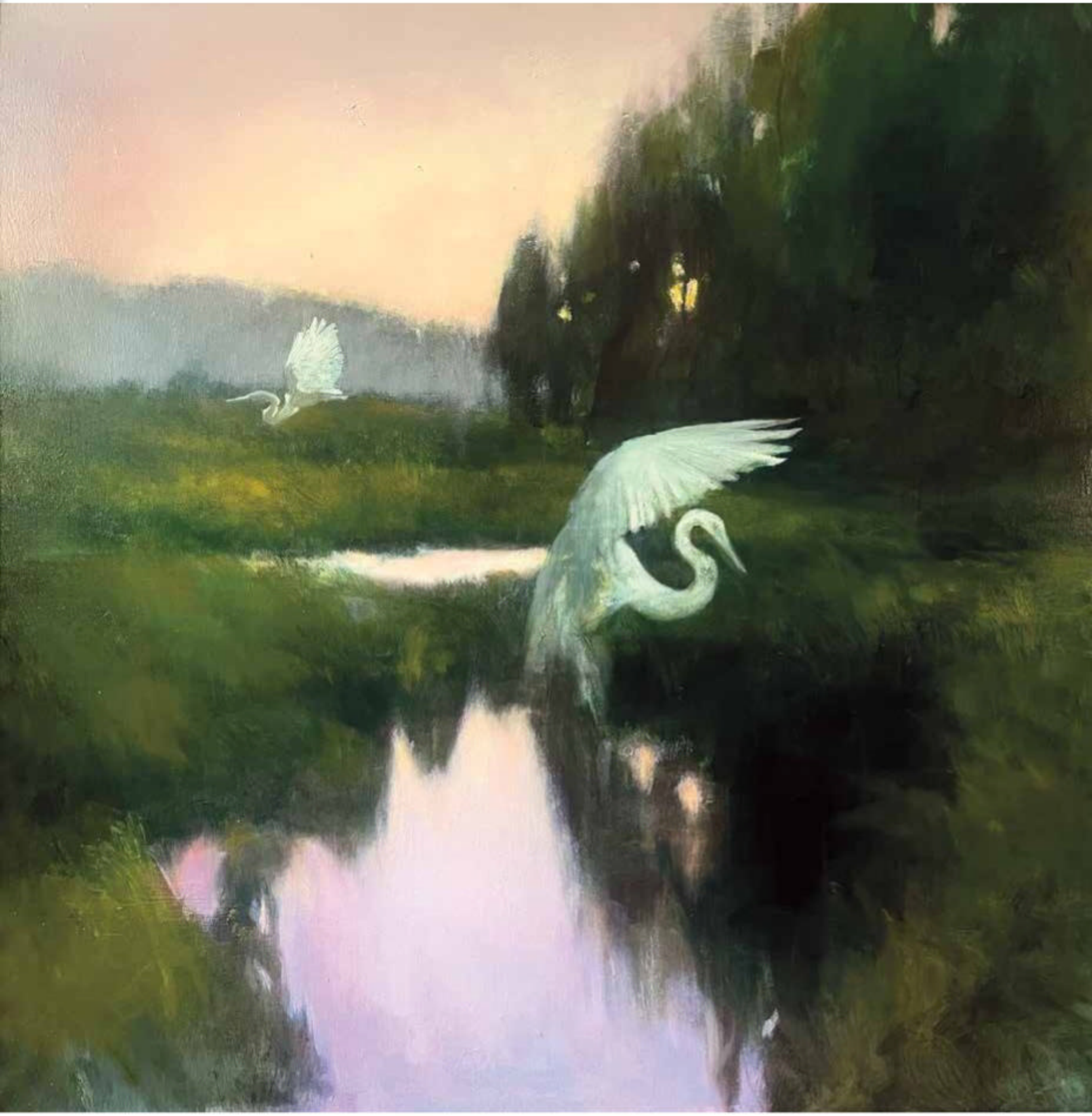
Seven venues, all within walking distance from the central exhibition in the Waterfowl Building, will showcase sculptures, paintings, carvings, photography and mixed media works inspired by the natural world by 70 juried artists from all over the country and Canada. An additional 30-plus artists will participate in other capacities throughout the festival.

"For centuries, the Delmarva Peninsula and the Chesapeake Bay have been a major stop on the Atlantic Flyway migration route, attracting millions of waterfowl," explains festival executive director, Deena Kilmon. "This abundance led to a culture of hunting and a way of life for 'watermen' who made their living from the Bay's bounty. The tradition of waterfowl hunting, decoy carving and art is a core part of the region's heritage, and the festival celebrates this history."

This year's featured artist is Al Barker, who has participated in every festival since the first one in 1971. Other juried artists include **Lori Goll**, who among other works will be showing her pastel *American Wigeons*.

1
Lori Goll, *American Wigeons*, pastel, 9½ x 15 in.

2
Julia Purinton, *What's for Supper*, oil on canvas, 36 x 36 in.



2

"A few months ago I finally purchased a good camera for taking my own photo references for painting," shares Goll. "A photographer friend told me of a spot in Cambridge, Maryland, not far from Easton, where there are often ducks on the water. During my first visit, I was thrilled to find a company of American wigeons. The beautiful colors and feather patterns called me to paint them."

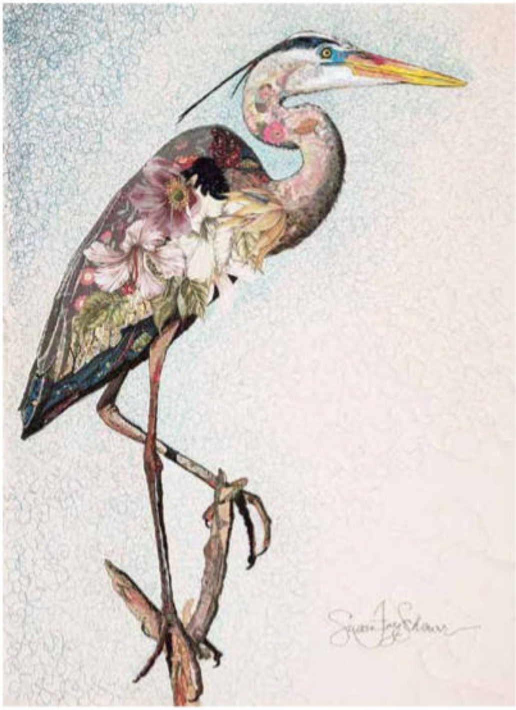
This will be **Mary Veiga**'s sixth year as a juried artist at the festival. You can find original works like *Evening Falls* at her booth in the Waterfowl Building. "I'm drawn to painting light-filled landscapes that radiate warmth, comfort and quiet strength," says the artist. "Through glowing atmospheres and rich colors, I create gentle spaces where nature's light invites pause and reflection—a heartfelt sanctuary for the spirit...I want my paintings to be places

where viewers can breathe deeply, connect with their inner calm, and discover the beauty and gentle power that surrounds us all."

Outside of the abundance of art, other popular festival attractions include high-stakes duck and goose calling contests, the Dock Dogs jumping competition and retriever demonstrations on land and water, educational and family-friendly activities and events, and cultural and culinary experiences that include live music on multiple stages, and a bevy of local food and drink tasting opportunities.

All festival profits, after expenses, are donated to conservation or education in the form of grants and scholarships. This year, the *Waterfowl Festival* is awarding a $70,000 grant to Ducks Unlimited's Conservation for a Continent program which, in partnership with the Department of Natural Resources and the U.S. Fish and Wildlife Service, will restore farmlands to wetlands, placed in the public trust and protected in perpetuity.

"Since its inception, the festival has raised over $6 million for conservation and education efforts," says Kilmon. "This mission is central to the event, making it more than just an art show. Unlike a single-venue art show, the *Waterfowl Festival*



4

3

The 2024 *Waterfowl Festival* Priemiere Night VIP Party. Photo credit: Ron Haddaway.

4

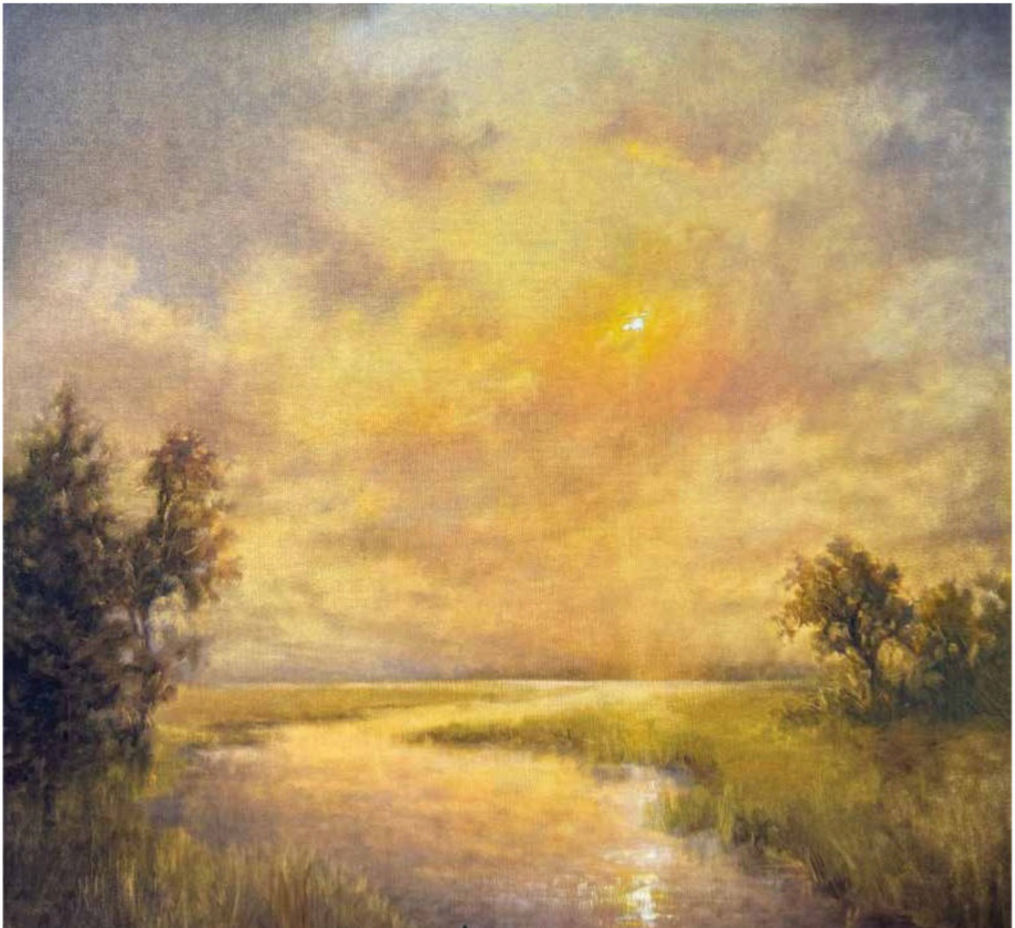
Susan Schauer John, *On Watch*, English cotton fabrics and Italian cotton threads, 30 x 16 in.

5

Mary Veiga, *Evening Falls*, oil on canvas, 30 x 30 in.

6

David Turner, *Fox on Alert*, bronze, 8 x 11 x 4 in.

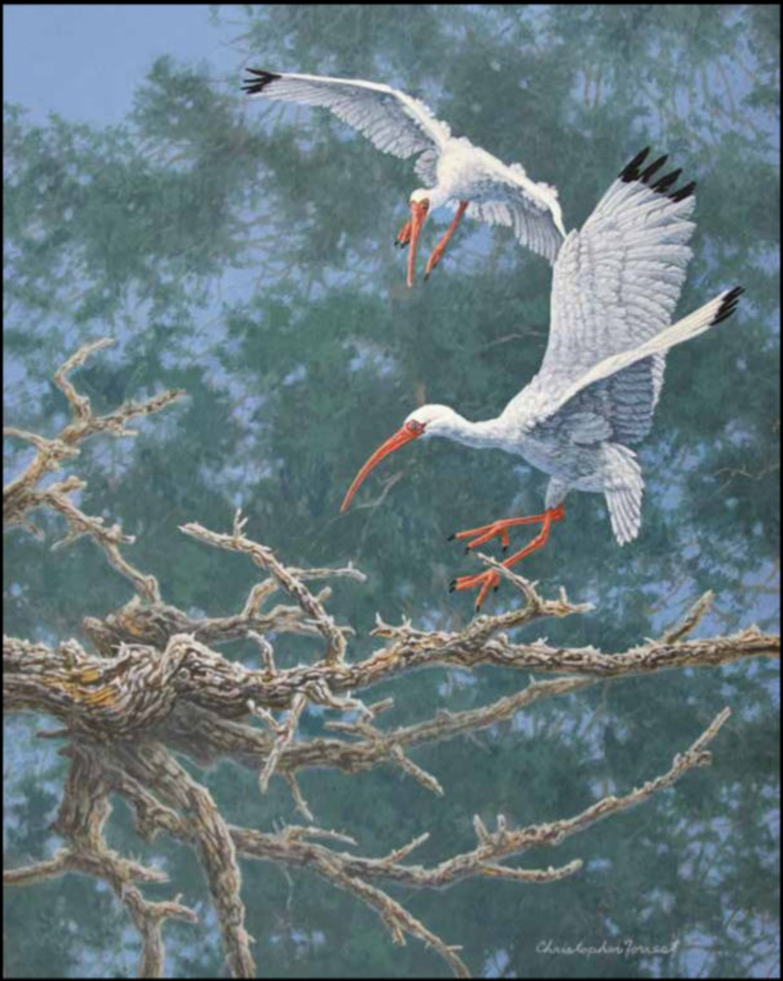


5

transforms the town of Easton, Maryland, into a vast pedestrian mall with over a dozen venues with activities for the whole family. This allows visitors to easily walk between art exhibits, local shops, restaurants and other festival activities. The entire town is involved and over 1,000 volunteers each year make it a truly unique festival."

The *Waterfowl Festival* kicks off with the highly anticipated Premiere Night VIP party at the historic Tidewater Inn on Thursday, November 13, from 4:30 to 8:30 p.m., with all venues opening to the public the following day at 10 a.m. The event runs 10 a.m. to 5 p.m. on Friday and Saturday; and from 10 a.m. to 4 p.m. on Sunday. Visit the festival website for additional details. ●

6



Christopher Forrest

We've Only Just Begun", 20 x 16", Oil on Panel
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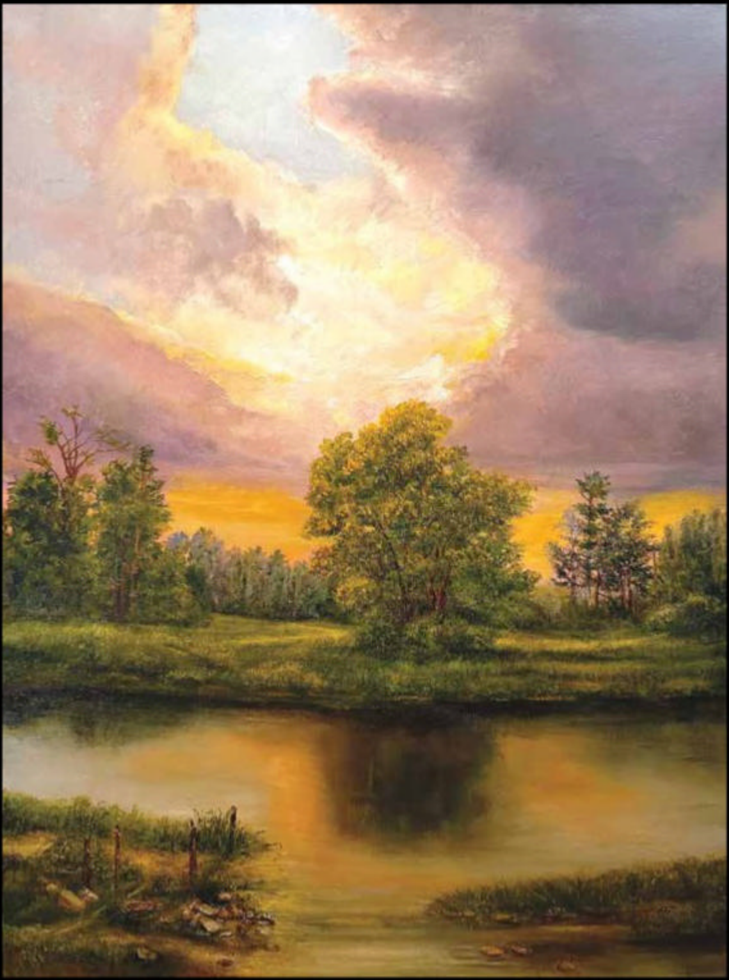

Dimitrina Kutriansky

The Last Embrace of Day, 40 x 30", Oil on Canvas
www.dimitrinakutriansky.com

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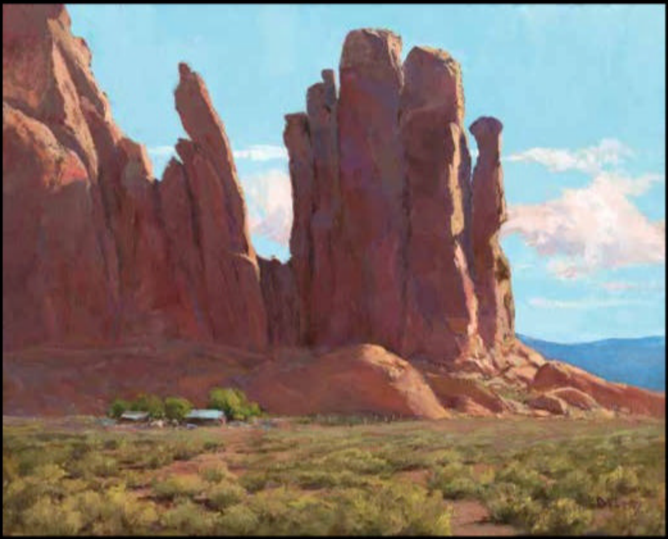
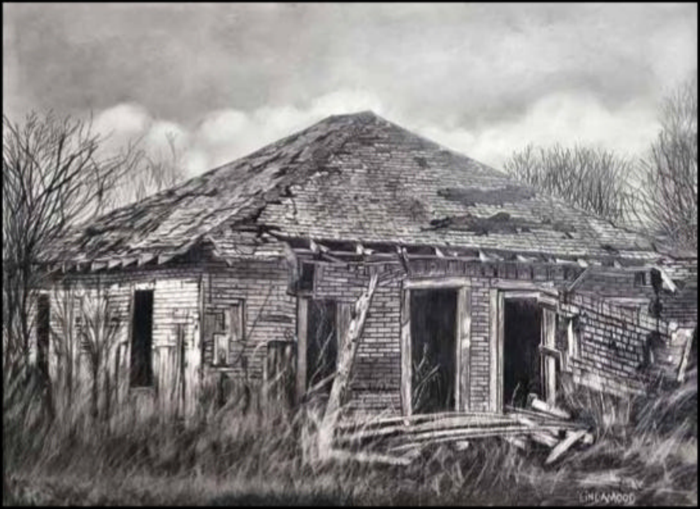


Jan Delipsey

Silent Sentinels
Oil on Panel, 16 x 20"
www.jdelipsey.com

Patsy Lindamood

Seen Better Days II
Graphite on Cradled
Claybord, 18 x 24 x 1.5"
www.lindamoodart.com



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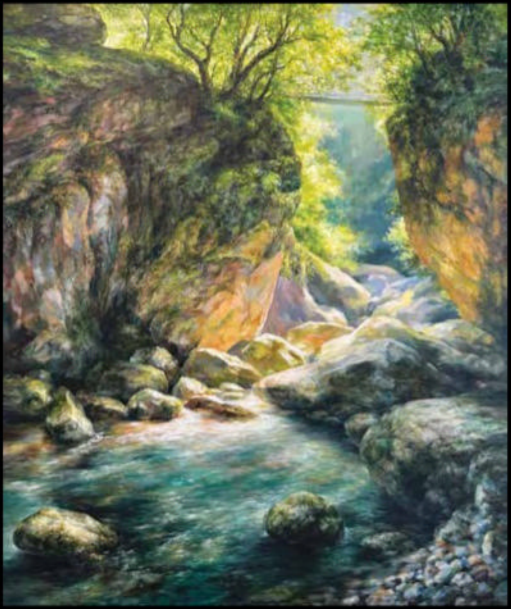
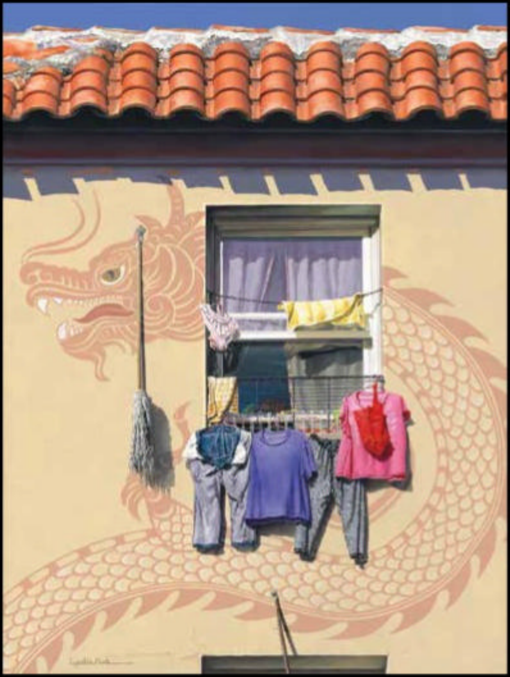


Tatiana Shitikova
Magic Light
Oil on Canvas, 47.2 x 39.4”
www.tatiana-shitikova.ch



Lynette Cook
Hanging Out with the Dragon
Acrylic on Canvas, 24 x 18”
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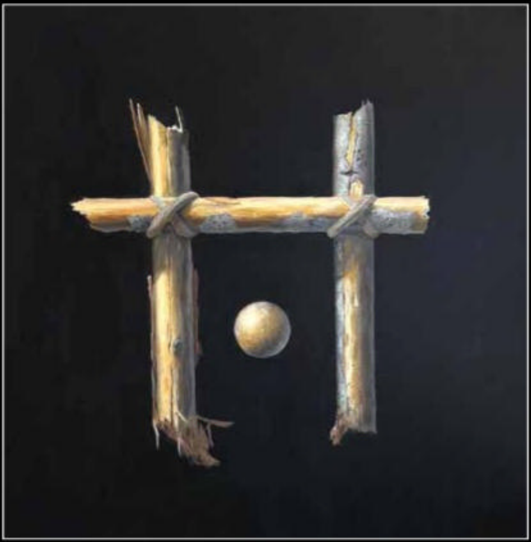
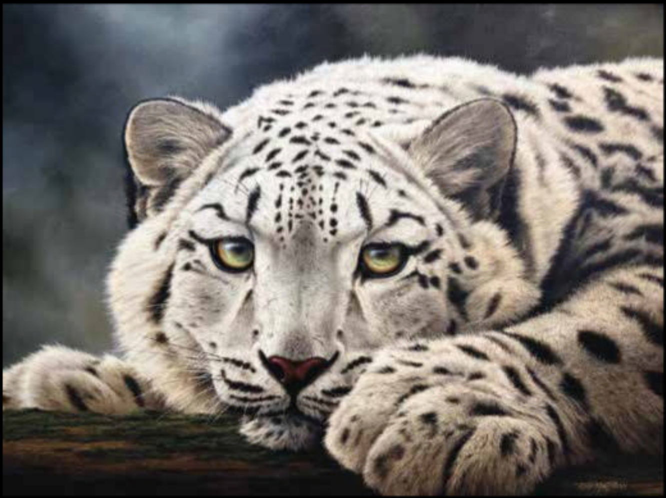


Peter Swift

Forest Shrine
Acrylic on Canvas, 48 x 48"
www.peterswiftartstudio.com



Rob MacIntosh

Edge of silence
Oil on Canvas, 30 x 40"
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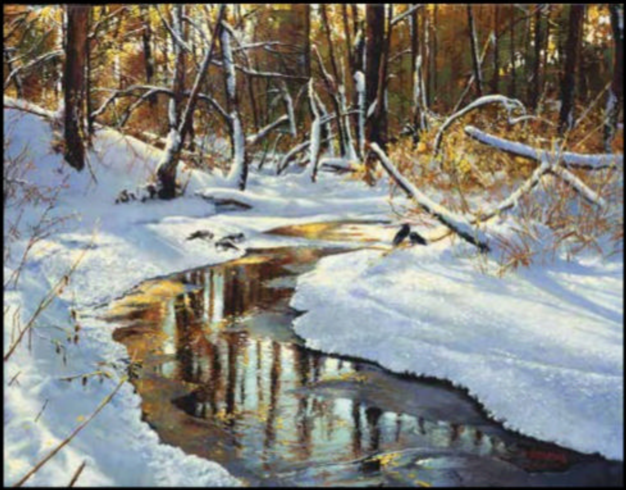
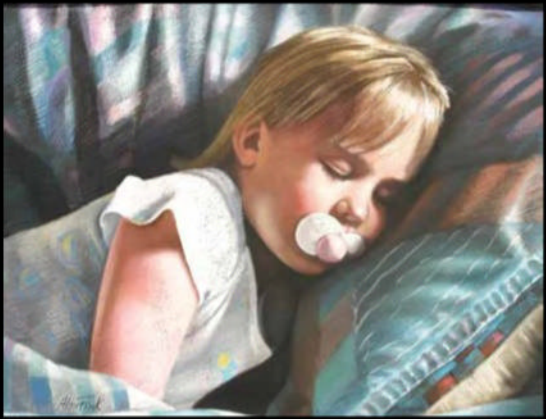


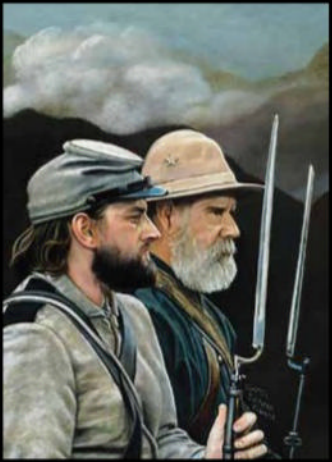
Victor Mordasov

Golden Stream of Winter,
Oil on canvas, 30 x 40”
www.victormordasov.com



Alan Fink

Pink Pacifier, Pastel, 18 x 24”
alanfink.com



Cynthia Cochran Kinard

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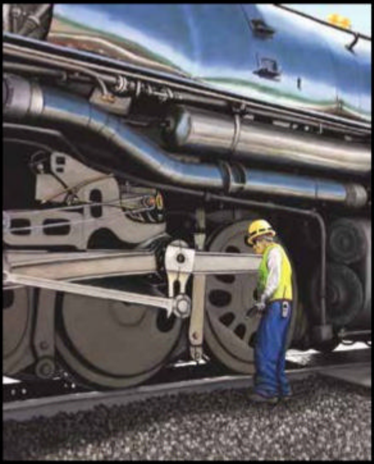
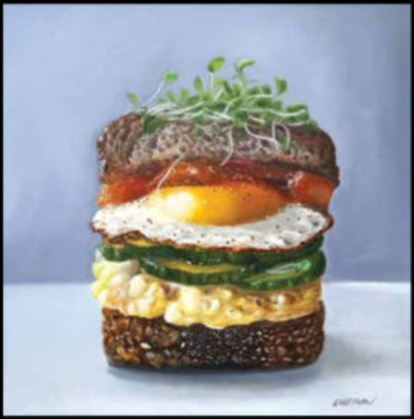


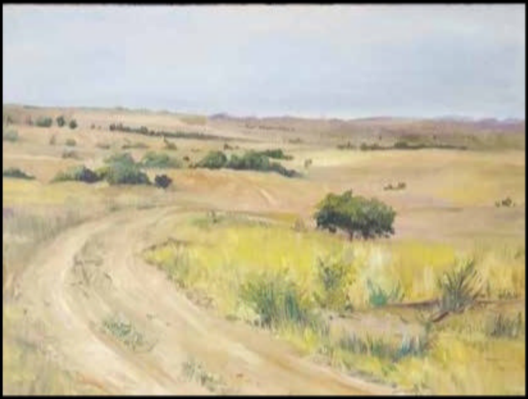
Denice Peters

Maintaining Big Boy, Soft Pastels, 16 x 20"
www.denicepeters.com



Eileen Wong Cervera

Rise & Shine, Oil on Smooth Panel, 12 x 12"
www.eileenarts.com



Ekaterina Stolyarova

Road Through the Steppe, Acrylic on Canvas, 11.8 x 15.7"
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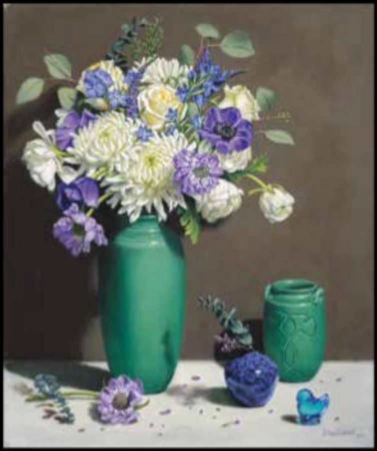

Jeanne Crain Leemon

Harmony and Happiness, Oil on Linen Panel, 24 x 20"
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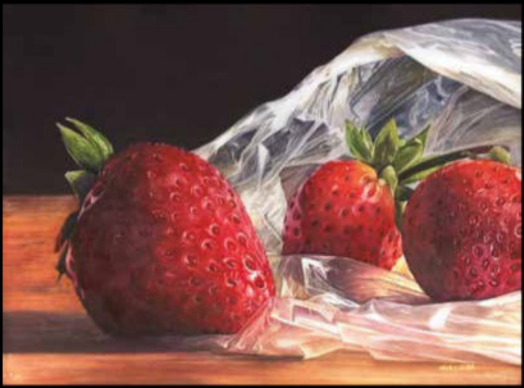
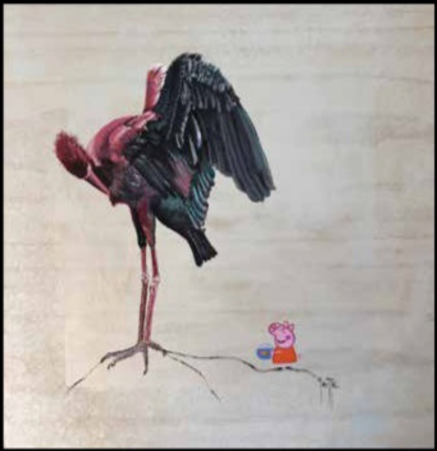


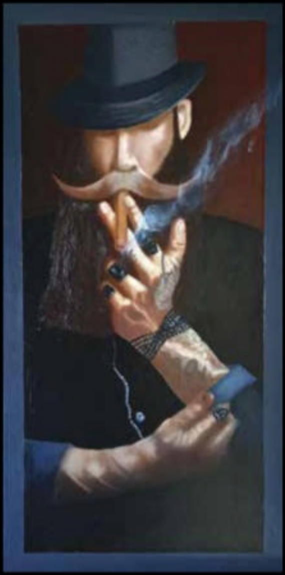
Kara K. Bigda

Strawberries Preserved, Watercolor on Ampersand Aquabord, 22 x 30", www.karakbigda.com



Jette van der Lende

I Offer You, Oil on Panel, 16 x 16"
www.jette.no

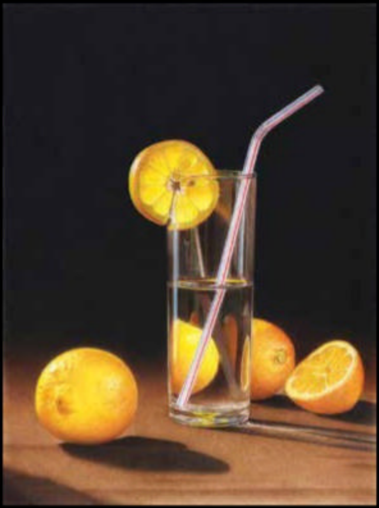


Kerin Freeman

Man With Cigar,
Oil on Block Canvas, 15 x 30"
deviantart.com/artbykerinfreeman

Paco Martin

Lemons and Glass,
Colored Pencil on Paper
Mounted to a Board,
10.13 x 7.65"
www.pacomartin.art



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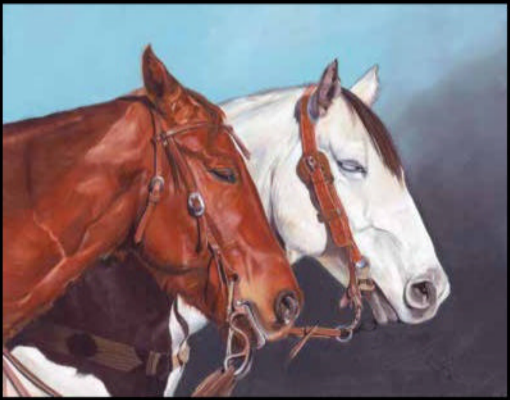
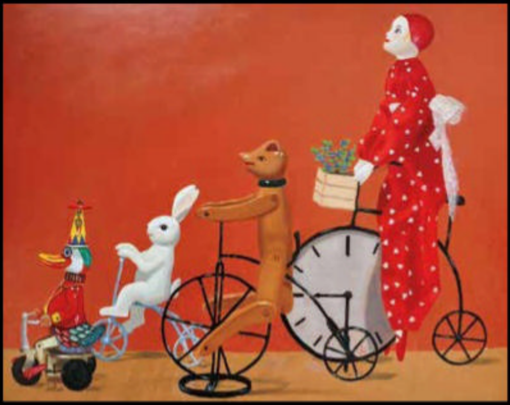


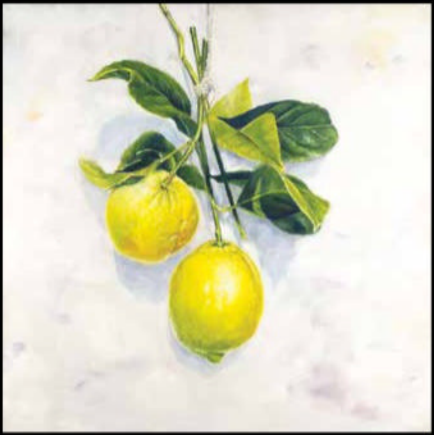
Paige Weber

Sunny Siesta, Oil on ACM Panel, 14 x 18”
www.paigeweber.net



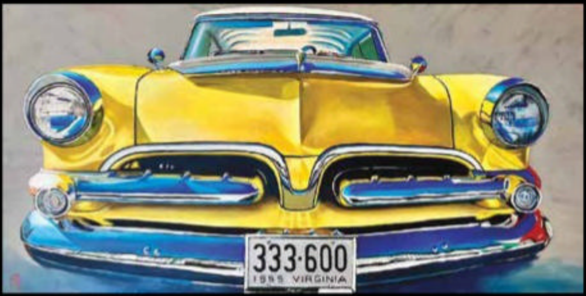
Veronique Fournier-Wynne

Bicycle Buddies, Oil on Linen, 16 x 20”
veroniquefineart.com



Robyn Palescandolo

Garden Lemons, Oil on Canvas, 31.5 x 31.5”
rpalescafineart.com



Tom Mewborn

1955 Dodge Lancer, Oil on Board, 24 x 48”
www.artworkarchive.com/profile/tom-mewborn

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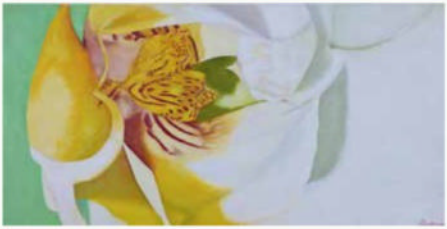

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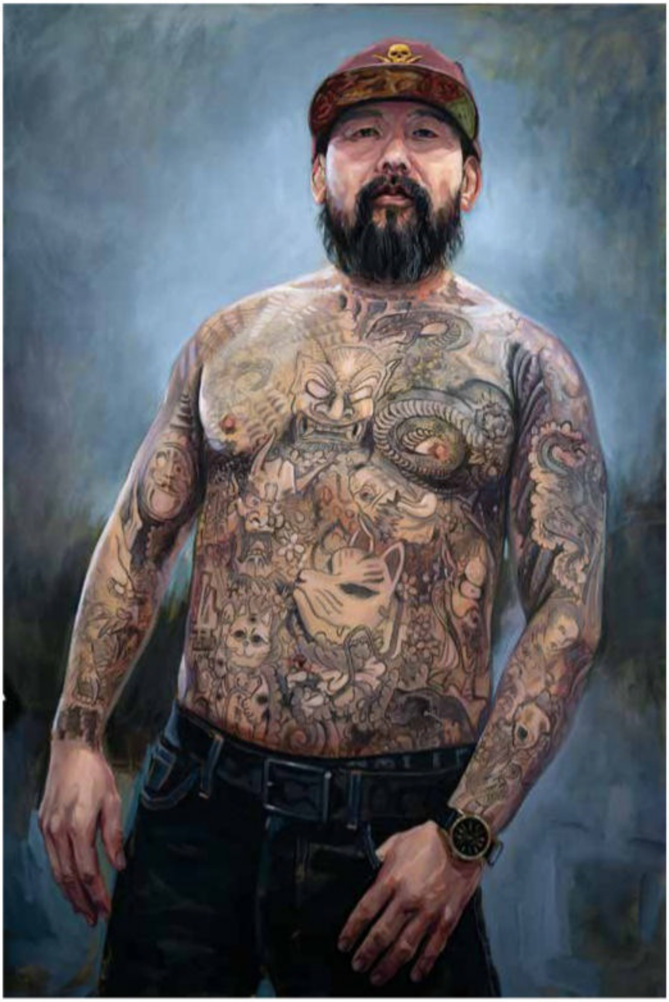
AMERICAN ARTISTS PROFESSIONAL LEAGUE: 97TH GRAND NATIONAL EXHIBITION

When: November 18-December 5, 2025
Where: Salmagundi Club, 47 Fifth Avenue, New York, NY 10003
Information: www.aaplinc.org

Mastery of Technique

One of AAPL's most significant showcases of realistic works returns to the historic Salmagundi Club. By Chelsea Koressel



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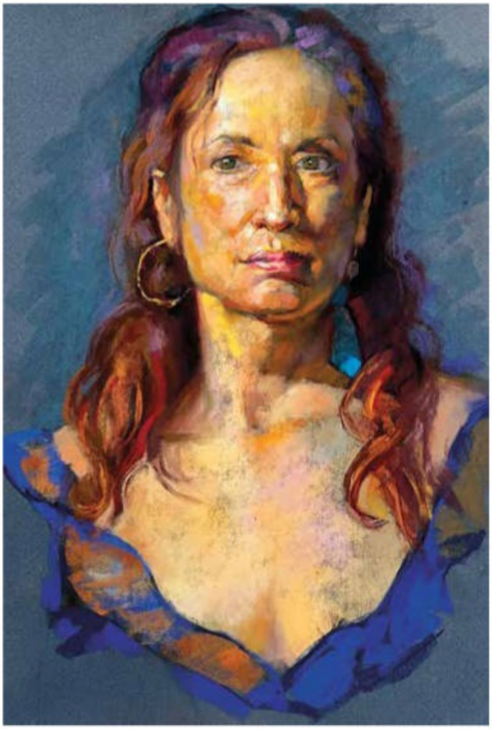
Opening mid-November, the American Artists Professional League hosts its largest event of the year—the *Grand National Exhibition*, now in its 97th edition. The overall mission of the show, and AAPL, is to support and honor artists who excel in realist art. Artists from across the country submit works in mediums like oil, acrylic, watercolor, pastel, graphics and sculpture. The top 100 works are shown in an exhibition at the historic Salmagundi Club in New York City.

This year's guest jurors were Kara Ross, co-founder and chief operating officer of the Art Renewal Center; and Signature AAPL Members Joel Edwards and Don Taylor. The Juror of Awards is Frederick Brosen, a renowned watercolor artist and instructor.

"We are proud that our members bring such diverse training and perspectives to AAPL, and this breadth is reflected in the *Grand National Exhibition*," says show co-director, Deborah Gersony. "Collectors will encounter a wide spectrum of realist work across mediums...The exhibition ranges from the meticulous detail of photorealism and hyperrealism to the expressive brushwork of impressionistic realism. Subject matter is equally varied, with portraiture, still life, landscapes and seascapes all represented. What unites these different styles and mediums is the artists' mastery of technique and their ability to convey a truthful view of the natural world."

Artist **Brian McClear**, for instance, will be represented a portrait titled *Hoon*, part of the artist's *Ink & Oil* series. "[The series features] portraits that explore people of all ages and walks of life that have chosen tattoos as their form of self-expression," explains McClear. "These portraits seek to capture a gesture and mood that provide additional insights into the subject's personality beyond their art. Simply put,



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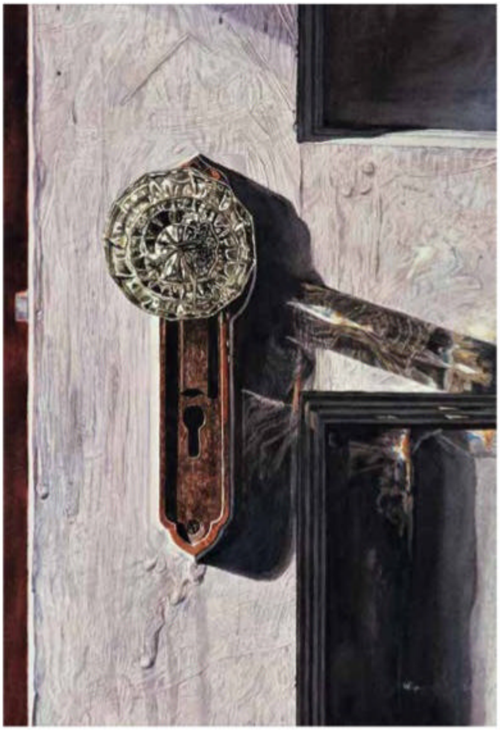

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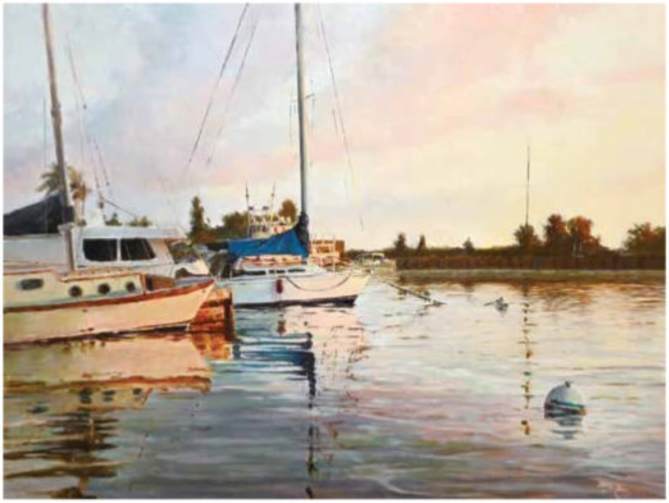
canvases of people who are themselves canvases."

We see more portraiture by artist **Fang Sullivan**, recognized for her distinctive use of color. "Working in pastel, I capture the shifting interplay of light and shadow, giving my work both immediacy and vitality. In this portrait, *Beautiful Blue*, painted live, I convey the model's luminous skin, vibrant blue dress and profound, focused gaze through layered, subtle hues. The painting embodies a moment of elegance, resilience and humanity."

In **Kate Lackman**'s oil portrait *Daydream*, a young boy drifts inward, absorbed in the quiet world of his imagination. "His posture and expression evoke the universal experience of retreating when solitude surrounds us," says Lackman. "The work invites viewers to recognize themselves in this quiet turning inward, reminding us of childhood and our capacity to create entire inner landscapes when our world feels distant. As an artist, I appreciate AAPL for encouraging us to create and share our inner landscapes."

Inspired by the raw, sacred beauty of motherhood, **Lin Melissa Yang** sought



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1
Brian McClear, *Hoon*, oil on canvas, 60 x 40 in.

2
Fang Sullivan, *Beautiful Blue*, pastel, 19 x 13 in.

3
Gwynn W Di Pilla, *Morning Light*, watercolor, 18 x 12 in.

4
Desirée Rose Zaslow, *Walking the Docks at Dawn*, oil, 18 x 24 in.

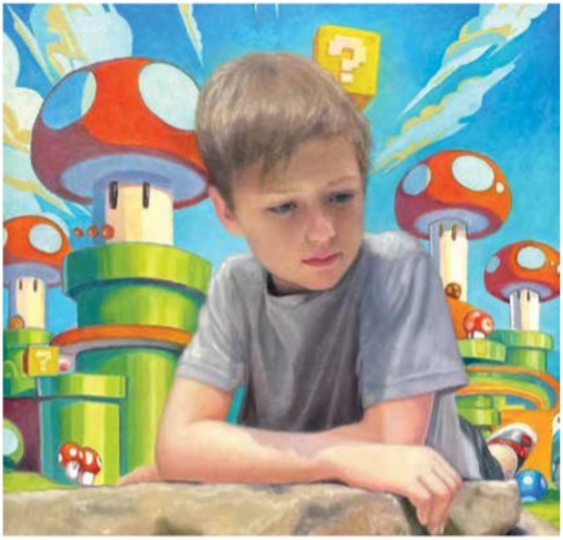
to capture that powerful transition in her figurative painting *Awaiting Bloom*, depicting a woman admiring her pregnant form. “The blooming flowers symbolize her inner fertility and grace, while the open robe represents a vulnerable, unadorned strength,” says Yang. “This piece is a celebration of the divine feminine—a tribute to the miraculous, blooming form of a woman cradling new life, embodying both softness and immense power in her unveiled state.”

Traveling along the Eastern Seaboard, artist **Desirée Rose Zaslow** finds inspiration in the charming towns, small fishing villages and the beauty of the coastline. “Whether journeying by boat, walking the docks or immersing myself in these communities, I paint the romantic natural beauty of the coast and sea, striking a balance between realism and impressionism. My work combines luminous atmosphere with realistic draftsmanship, giving structure to boats, buoys and lighthouses. Impressionistic skies and seas allow my paintings to breathe with movement and color.” This combination of expressive brushwork and luminous light captures the rhythm of maritime life, seen in Zaslow’s oil show piece *Walking the Docks at Dawn*.

Additional seascape imagery is found in **Jess Bell**’s oil painting *Sunset Sailing*, which was inspired by an evening the artist spent watching her oldest son, who is a sailor. “We spend countless hours by the water, but this particular night stood out," Bell shares. “The sky erupted with dramatic color, mirrored in the rippling reflections between the boats. I was immediately drawn to capture the fleeting moment on canvas, celebrating both the beauty of the river and the quiet rhythm of sailing.”

Gwynn Walker Di Pilla was juried into the show for her watercolor *Morning Light*. “One morning, I awoke to bright light streaming into the bedroom of my parent’s old shore home," she explains. "We had just repainted the doors and trim white. I was captivated by the effect of the light on this doorknob, so I grabbed my camera and began photographing it for a future painting. Picking which photo to work from was clear to me when I edited them.”

As it is for many, autumn is **Katherine**



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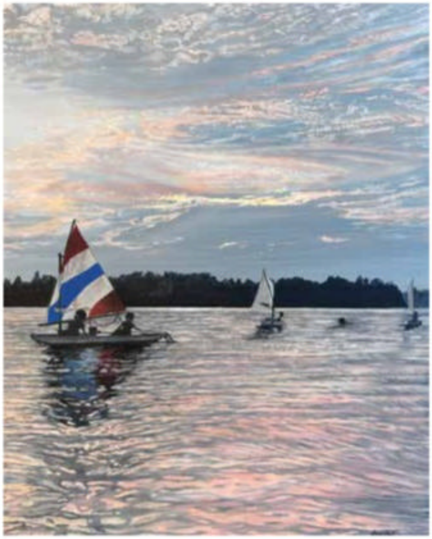

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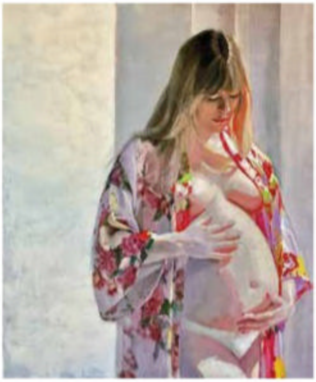

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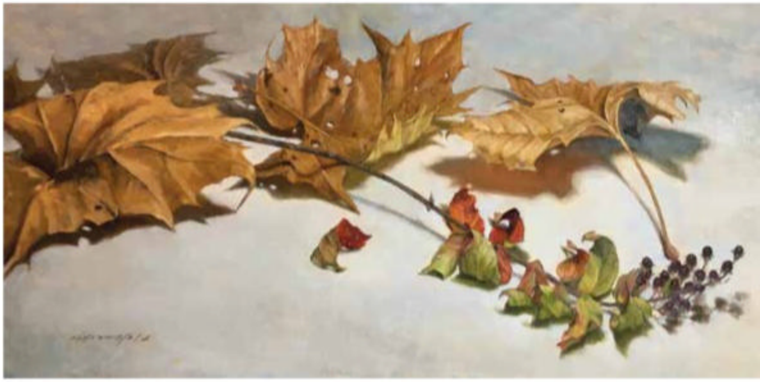

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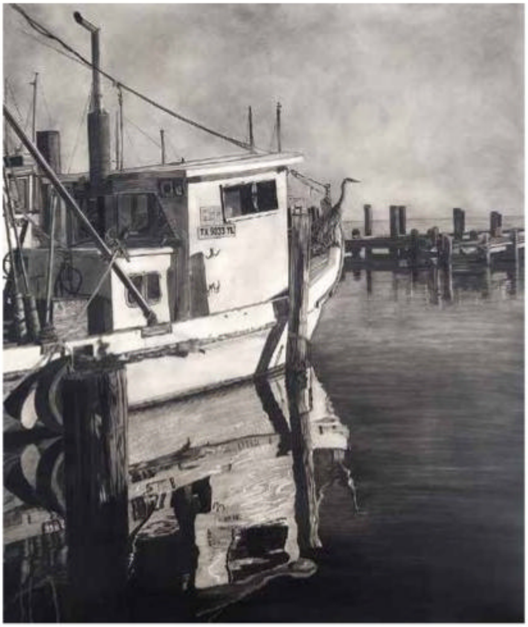

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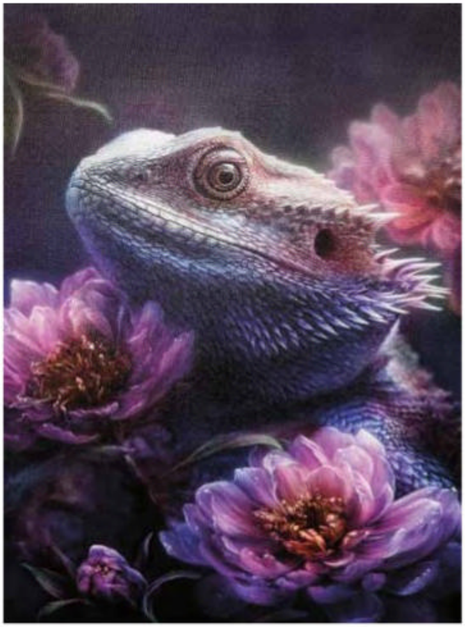

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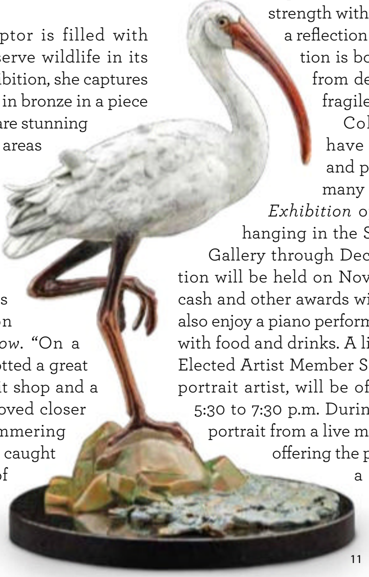
Grossfeld's favorite season, with its warm, raking light highlighting nature's saturated colors, and cool, crisp breezes signaling summer's end. She chose to capture the autumn season in her show piece, *Tumbled*. "Collecting these dried leaves and bringing them back to my studio allowed fall to linger a little longer," she says. "Each leaf, brittle and colorful, preserves the sensory memory of autumn, letting its presence continue to fill my studio with the scents and sights of fall."

Kim Shaklee's life as a sculptor is filled with wonderous opportunities to observe wildlife in its natural habitat. For the AAPL exhibition, she captures the graceful form of the white ibis in bronze in a piece titled, *In the Shadows*. "White ibis are stunning birds that enjoy secluded, shaded areas in early morning and evening, while silently stalking their prey in the shallows along various water ways," the artist notes. The entirety of the piece is colored and presented on a stand.

Patsy Lindamood also depicts a water bird in her graphite on Claybord, *Great Blue on the Bow*. "On a birding trip in Fulton, Texas, I spotted a great blue heron framed between a bait shop and a workboat," she explains. "As I moved closer to photograph the bird, the shimmering reflection of the boat in the water caught my eye. What began as a study of wildlife evolved into a layered composition—an interplay of bird, boat and reflection—revealing the unexpected in the mundane."

Collectors will also find animal imagery in **Oleksandra Korolenko**'s highly realistic show piece *The Blossom Guardian*, depiciting a reptile amongst florals. "Creating *The Blossom Guardian*, I was inspired by the idea of an inner strength that protects tenderness," says the artist. "I wanted to show how power can safeguard beauty and unite strength with delicacy. This work became a reflection on the truth that real protection is born not from aggression but from deep respect and love for the fragile living world."

Collectors and enthusiasts have the opportunity to enjoy and purchase these artworks and many more at the *Grand National Exhibition* opening November 18, and hanging in the Salmagundi Club's Skylight Gallery through December 5. An awards reception will be held on November 21, when $35,000 in cash and other awards will be presented. Guests can also enjoy a piano performance by Brielle Logel, along with food and drinks. A live demonstration by AAPL Elected Artist Member Scott Nickerson, a renowned portrait artist, will be offered on December 5 from 5:30 to 7:30 p.m. During the event, he will paint a portrait from a live model in the Skylight Gallery, offering the public a rare chance to watch a master at work and gain insight into his process. ●



11

5
Kate Lackman,
Daydream, oil, 16 x 16 in.

6
Jess Bell, *Sunset Sailing*, oil on cradled Gessobord, 20 x 16 in.

7
Lin Melissa Yang,
Awaiting Bloom, oil on linen, 36 x 30 in.

8
Katherine Grossfeld,
Tumbled, oil on linen, 10 x 20 in.

9
Patsy Lindamood, *Great Blue on the Bow*, graphite on Claybord, 36 x 30 in.

10
Oleksandra Korolenko,
The Blossom Guardian, acrylic, 24 x 18 in.

11
Kim Shaklee,
In the Shadows, bronze, ed. of 30, 15 x 5½ x 9½ in.

SANCTUARY

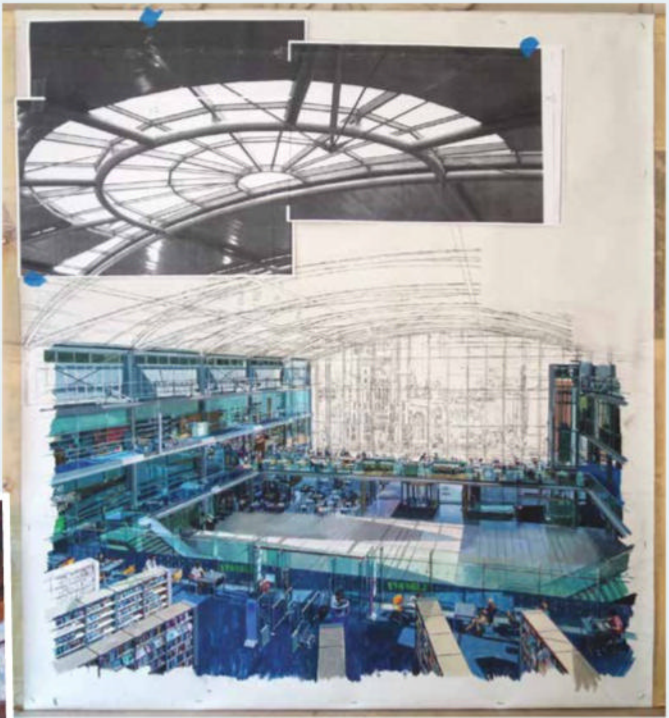
Artist Gail Wegodsky provides beautifully-rendered windows into some of the most spectacular interiors in the world.

BY SARAH GIANELLI

If you happen to stop into a FedEx store in Atlanta and see a woman obsessively cutting out shapes from blown up photocopies of photographs of grand interiors, then splicing them together to create a cohesive composition of near proportional perfection, it may be artist Gail Wegodsky. It is one step in a long, painstaking creative process that results in elaborate oil paintings of the interiors of some of the world's architectural wonders.

A little more than a decade ago, Wegodsky took a selection of her paintings to New York to shop them around to galleries. In her portfolio were figurative works, interiors, landscapes, still lifes and portraits.

"For years, I would paint whatever I saw in my daily life that I found inspirational," shares Wegodsky. "I'd be walking early in the morning and see footprints in the wet grass and think 'how spectacular!' or I'd be in the studio and feel like setting up a still life…I was really floating between whatever interested me at the moment."



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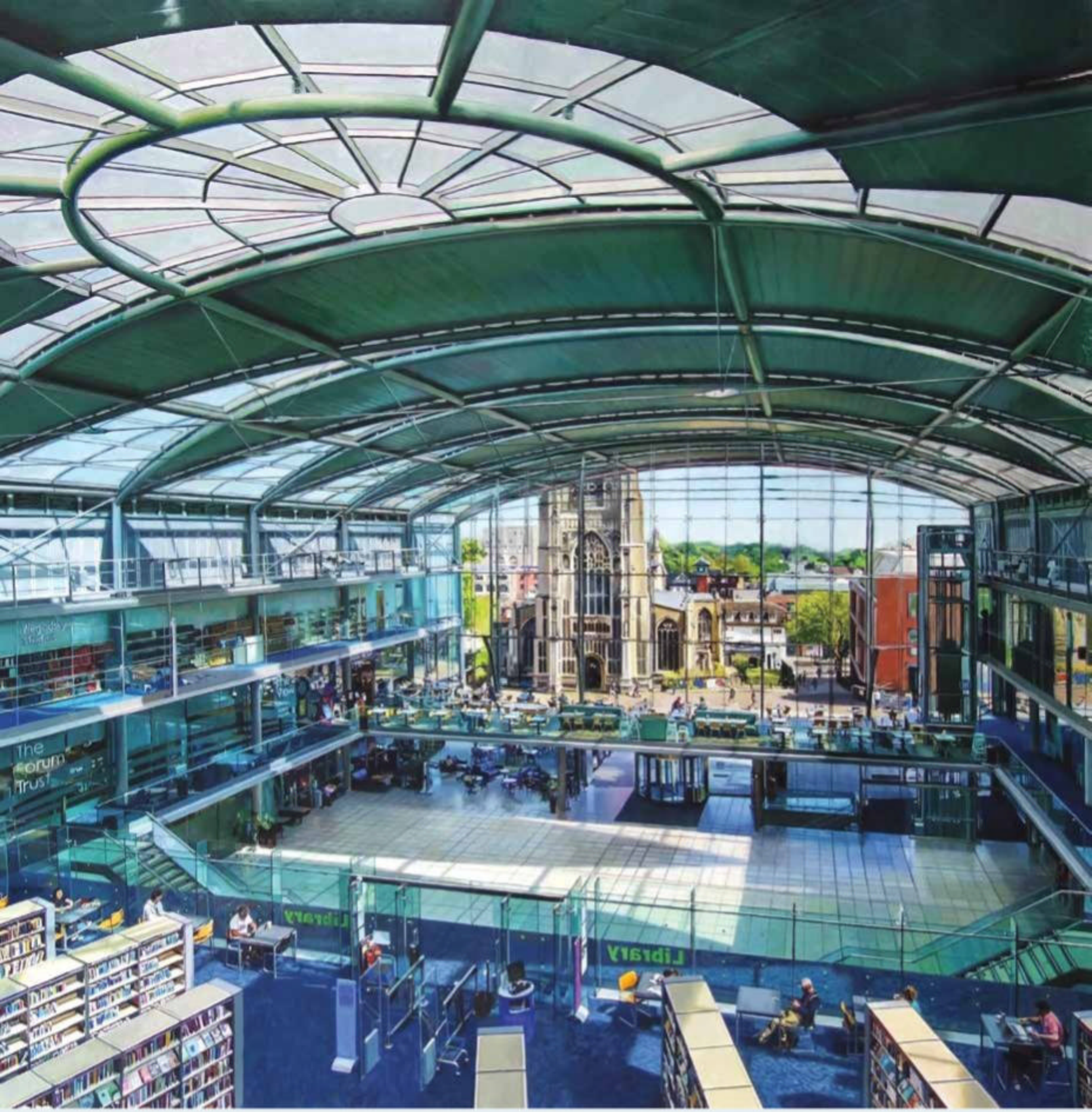
But when she presented her canvases, none of the galleries showed any interest. "Except for one woman who took a look at my website and told me the problem was that galleries didn't know how to market my work. She said I needed to pick one thing and do it for a few years and see what happens. She suggested I focus on my interiors. I took her advice and I'm so glad I did."

Wegodsky has kept in touch with the woman who nudged her in that direction ever since, and still turns to her—and others—for creative insight. During that same trip to New York, she was trying to figure out what would complete her



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dreamy painting *Green Legs and Pan*, in which a dog watches a woman make iridescent bubbles as light streams in from a wall of windows, casting patterned shadows on the honey-hued wood floors. The stained glass door is open just enough to see a house and a man mowing the lawn in the distance. She received a lot of suggestions, but it was the same woman who suggested she paint something coming in from the outside. Wegodsky added a bumblebee in the center of the painting, which went on to win multiple awards.

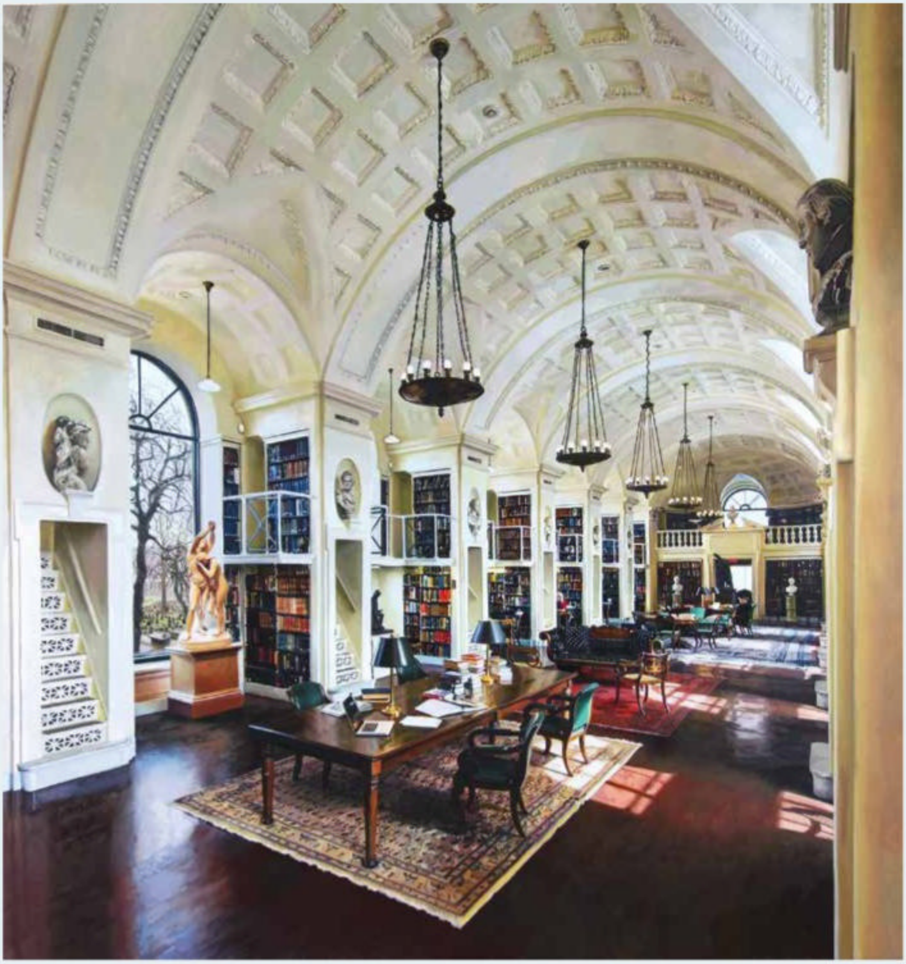
Some years later, Wegodsky and the woman from the gallery were having lunch at the historic Morgan Library and Museum in New York City.

"Out of the blue, she suggested I try painting a library," shares Wegodsky. "It was weirdly specific. But she knew I love to read and am not very good at electronics, and even though she had moved on from the gallery by then, was familiar with the marketplace. She thought it would fit my personality and

1
The artist in her studio.

2
Wegodsky's blueprint for *Window to the Past*.

3
Window to the Past, 2025, oil on linen, 34 x 34 in. Courtesy Jerald Melberg Gallery, Charlotte, NC.



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I think she was right. She has an intuitive sense that most people don't."

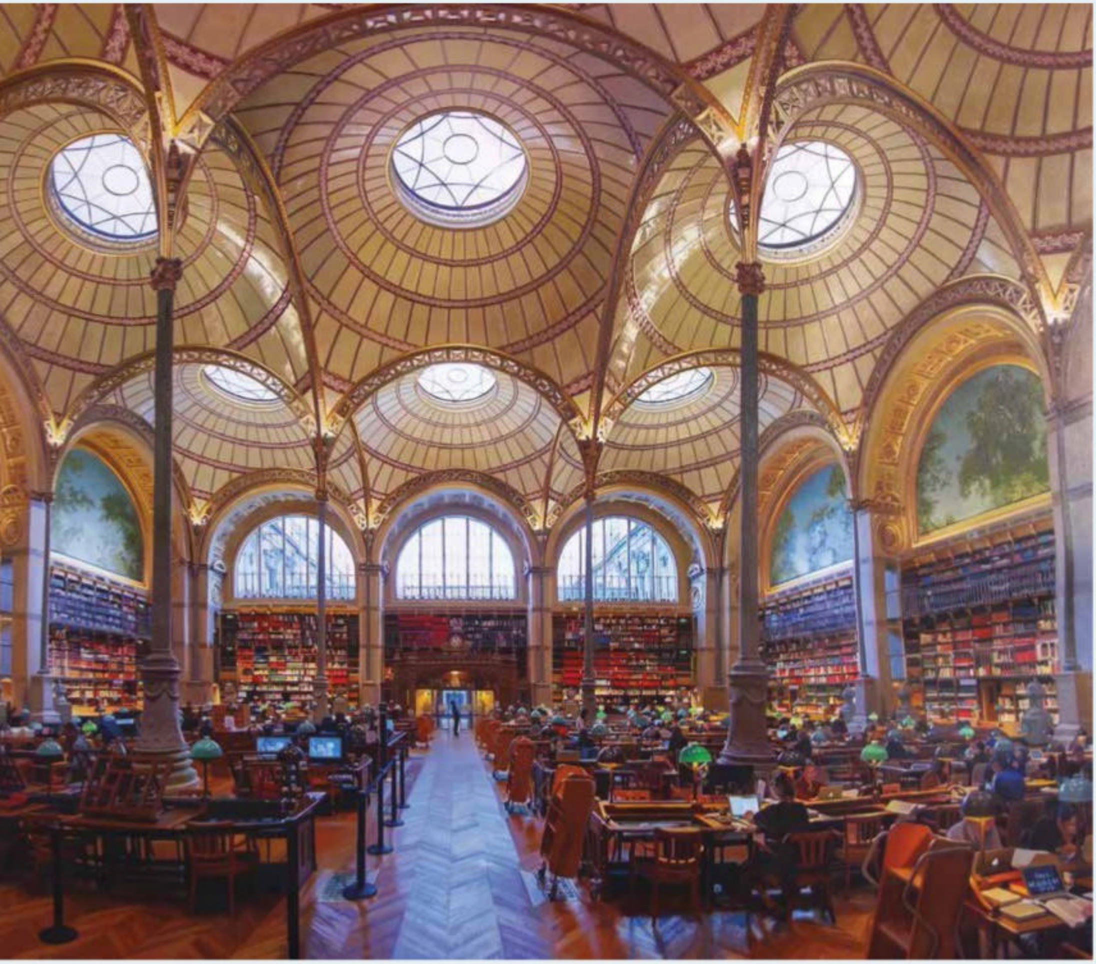
Back in Atlanta, Wegodsky set out to explore noteworthy libraries in her area with plans to take reference photographs, but between fighting traffic, off-lighting and feeling uncomfortable taking photos of people while they were studying, she turned to finding images online, which literally opened up a whole world of possibilities. *Window to the Past* and *Book Sale at the Forum* both depict the same public space and library in Norwich, England, and specifically the light-filled atrium whose end wall frames a 15th-century Gothic church. Wegodsky found images of the interior and roof on the architect's website, and another photograph from the library itself and set to work on *Windows to the Past*.

"I have to find photos that are close in perspective so I can fuse them together," explains Wegodsky. "And the horizon line on the two photos are very similar—whoever took them were probably standing on the same level. Then I had to get the colors to fuse together. The one photo of the roof was taken on a cloudy day, everything was a purply gray; it was a sunny day in the other. I can fuse together a number of photographs into a beautiful composition, and take the color from one, the light from another."

Then it's time to go to FedEx, where Wegodsky will spend the better part of a day creating a blueprint for her painting. "I bring my scissors and painter's tape and move things around until they fuse correctly. It's like a Frankenstein thing."

When her composition is cobbled together, she blows it up in black and white, and using carbon paper and a ball point pen, traces it onto pre-primed linen.

Other tools she employs include a proportional wheel to accurately scale each component of her composition, as well as a 50-piece plastic elliptical set. She used the latter in works like *Sanctuary* to accurately portray the depth and slant of the round recessed windows in the arched ceiling



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of the Salle Labrouste, one of the most beautiful libraries in Paris.

"And just to clue you in on how compulsive my personality can be, I then created paper patterns with those ellipse templates of the concentric circles around the skylights," Wegodsky says, "which I traced onto my painting after I had made them bigger and smaller to fit perfectly around the size of skylights on my Frankenstein paper pattern of [the] whole room. The fusing of so many photos to create one big, visually believable view of those domes nearly sent me to the nut house!"

Working from three different photos, she chose what figures she wanted to put in the painting and where and, like the bumblebee in her earlier work, decided that the final touch it needed was the silhouette of a person marveling at the magnificent ceiling at the far end of the room.

An artist of a different temperament (and skillset) would probably do all of this editing digitally, but not Wegodsky. "It's so unpleasant for me to use the electronics…it's easier for me to go to FedEx and move things around than learn all the different codes with Photoshop…I took a course once and almost lost my mind."

The Fall, a painting of the Boston Athenaeum reading room, is another example where Wegodsky did quite a bit of interior design. She moved in artwork, like the statue of Adam and Eve, took out someone who was reading, put a nearby historic cemetery out the window, and busts in the niches that cast their glances down toward the sculpture.

"It's almost like I've visited these places after I've examined every nook and cranny for months at a

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The Fall, 2023, oil on linen, 38 x 36 in.

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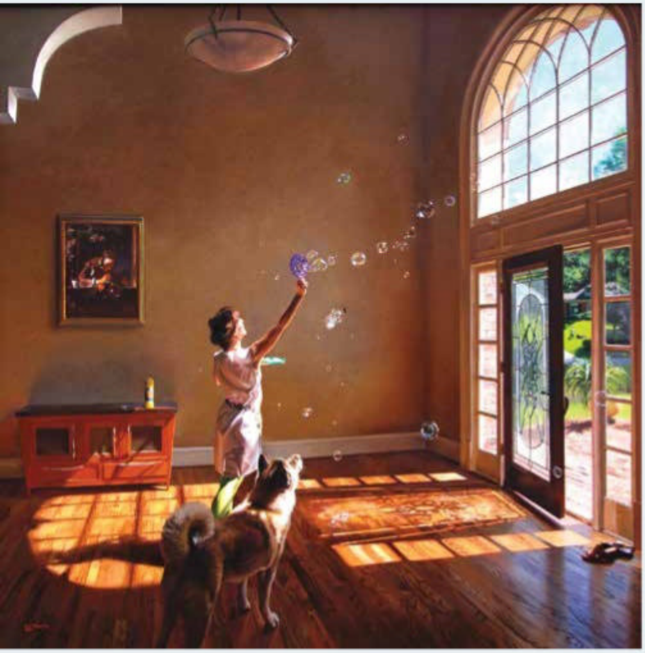
Sanctuary, 2022, oil on linen, 30 x 40 in.



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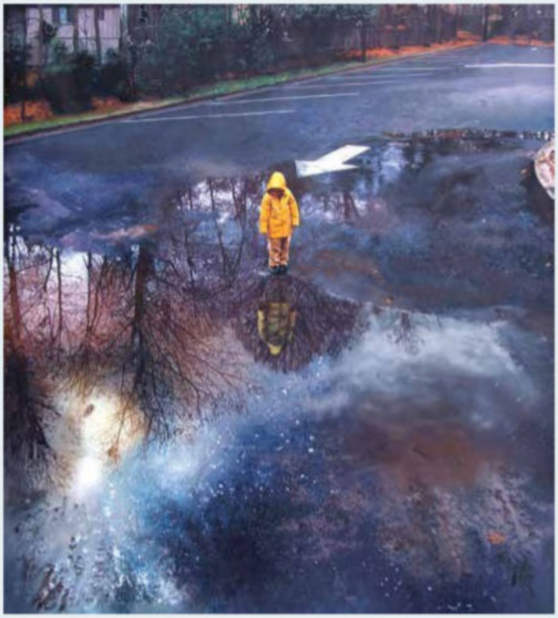

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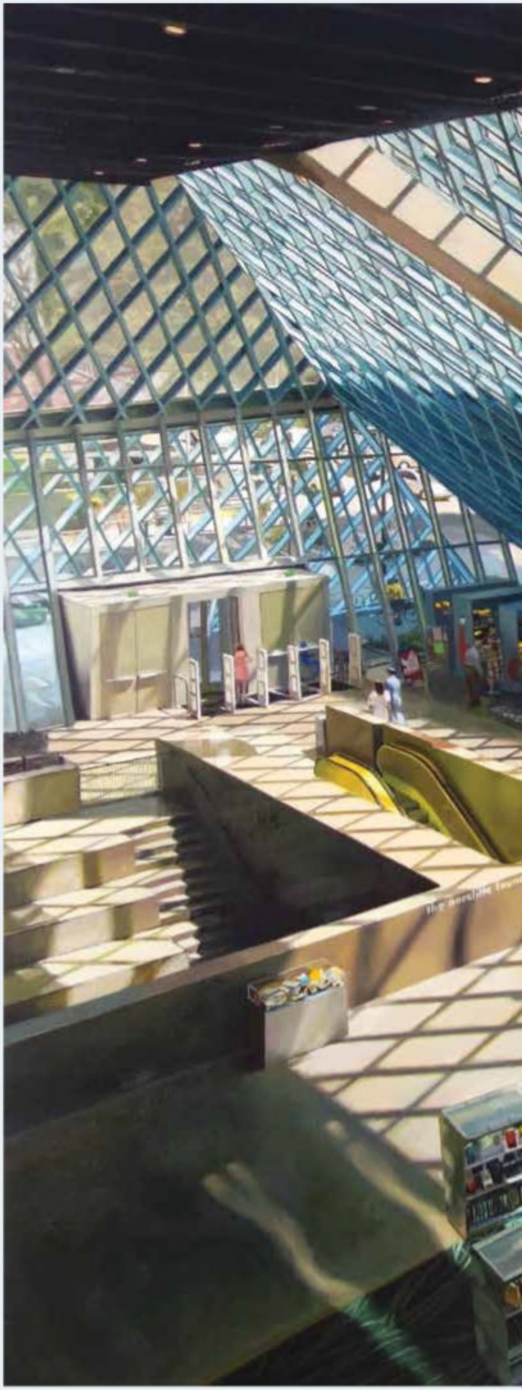

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Green Legs and Pan, 2015,
oil on linen, 52 x 52 in.

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Reflections, 2015, oil on
linen, 48 x 43 in.

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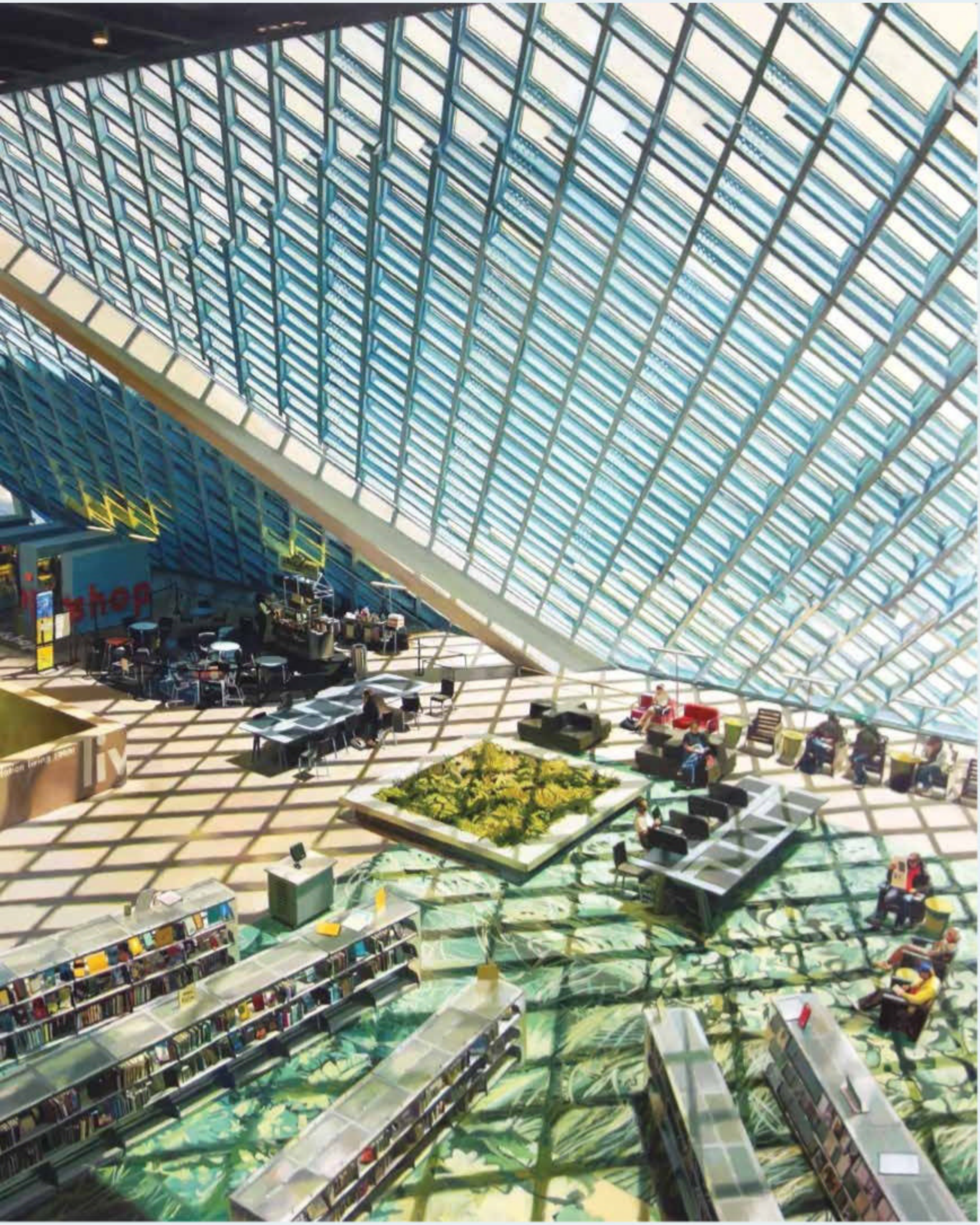
Xxuberant Light!, 2025,
oil on linen, 32¾ x 38½ in.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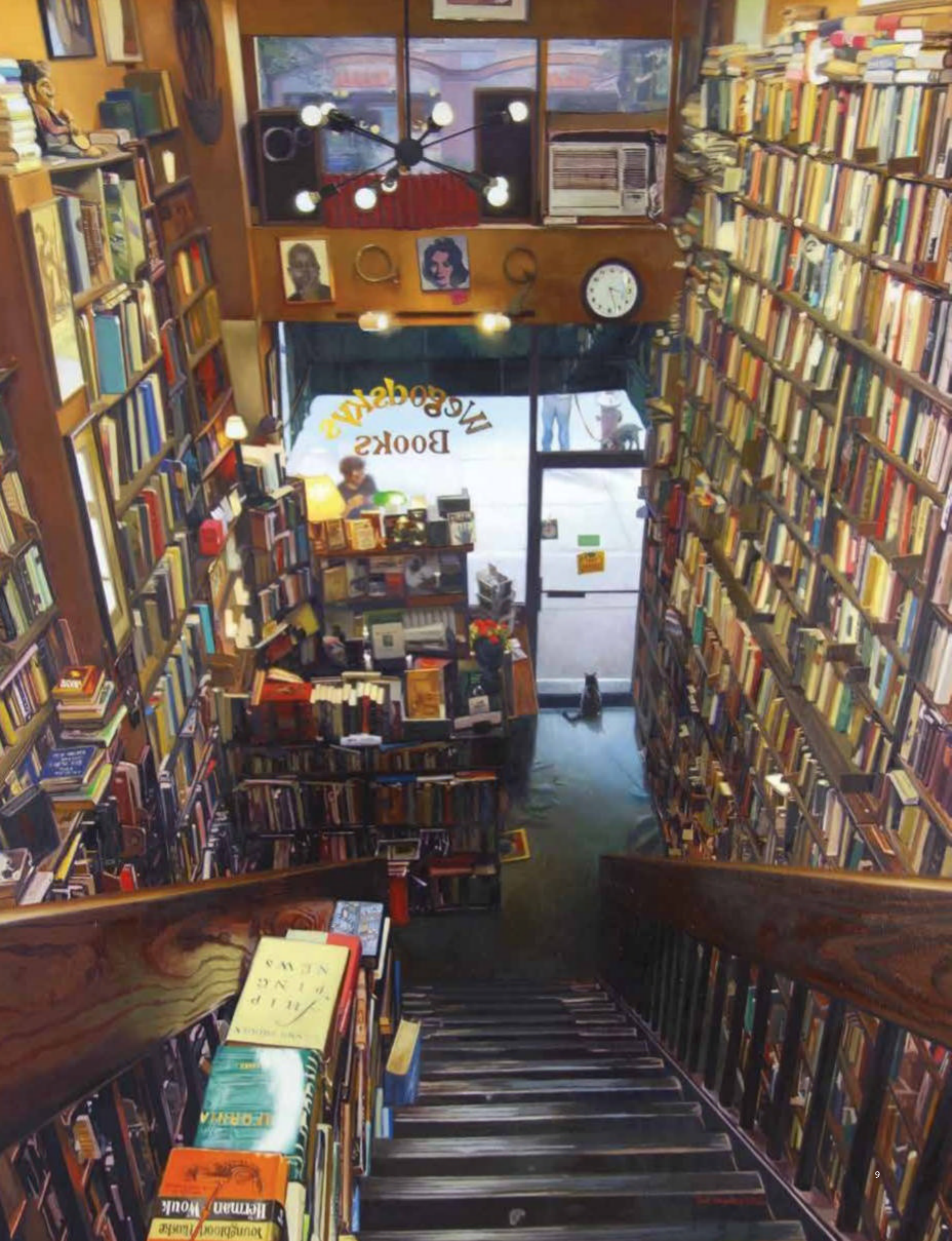
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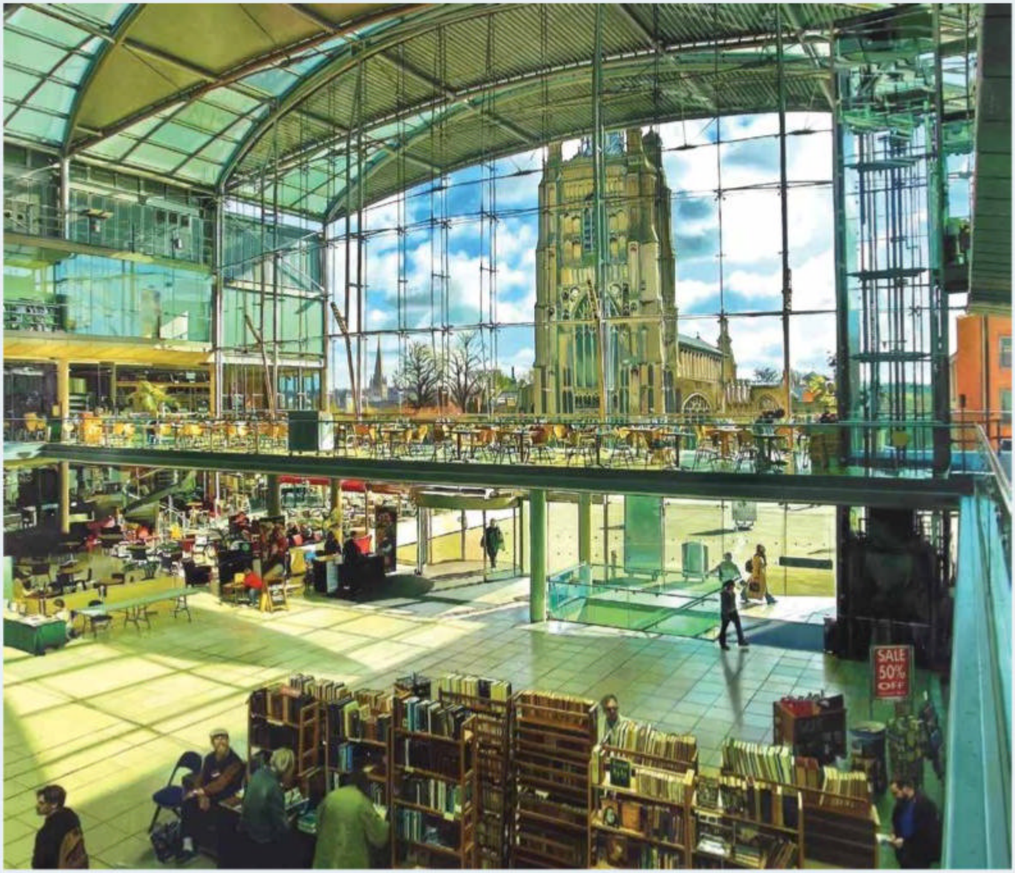

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time," says Wegodsky. "They're all very challenging… It requires a certain amount of self-flagellation and a lot of patience but it's meditative, too…I usually don't want to know how long they take."

Her last painting, *Xxuberant Light!*, depicting the Seattle Public Library, took Wegodsky nearly five months to complete.

Telepathic Chat is a more intimate scene of the West Sider Bookstore in New York City, one location she has visited in person, where the three-point perspective—how the stairs narrow toward the bottom of the canvas—enhances the painting by drawing the viewer's eye down to the cat sitting at the door. She made it her own by changing the name on the storefront window to "Wegodsky Books." "Someone contacted me and asked me how I could possibly run a bookstore and also make these paintings," the artist laughs.

She recounts being at a friend's house and, for entertainment, put on some tan bunny ears, and someone saying how they matched her green eyes. "I realized that outside it was all green, the trees and the grass, and they were reflecting into the room making the ears look green. I realized that I see those things because I am looking all the time. That's my religious, or spiritual, experience…it's like those footprints in the grass, and thinking how beautiful, how it brings me such pleasure to notice them. I don't know if other people see those things."

For Wegodsky, being a realist painter is more challenging than being an abstract artist—in addition to mastering the fundamental principles of composition, which apply to all paintings, you also have to make something look real. She also finds a sense of comfort in representational art.

"I like knowing what I'm looking at now that I'm an old lady," she says. "I'm in reality. When I'm just painting what's in my imagination, I feel like I'm fishing around in my mind for an interesting pattern or shape, and I feel kind of lost. I feel like I've got my blanket pulled up around me when I'm painting what I see…it feels safe."

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Telepathic Chat, oil on linen, 38 x 22 in. Courtesy Jerald Melberg Gallery, Charlotte, NC.

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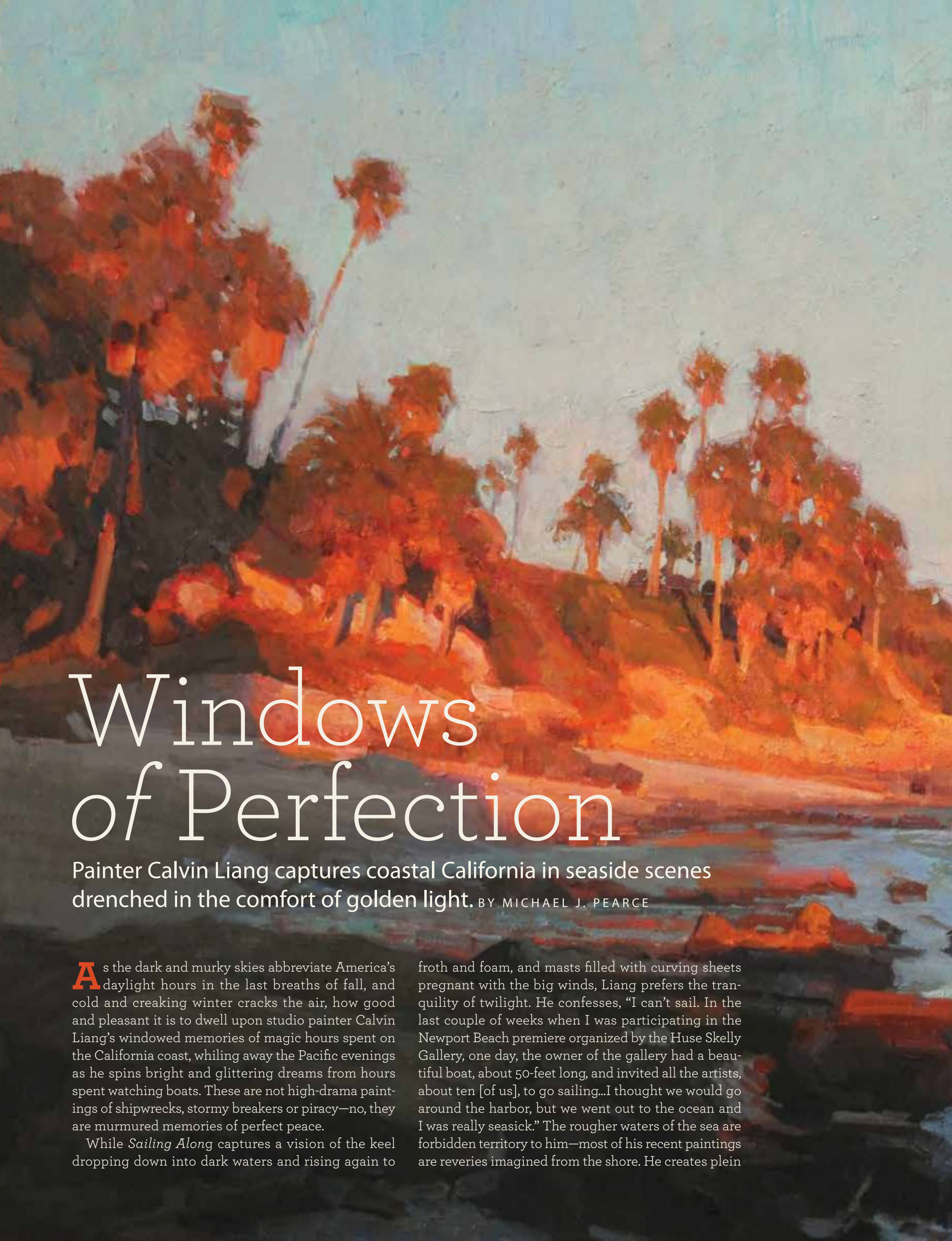
Book Sale at the Forum, 2024, oil on linen, 32⅛ x 37⅛ in. Courtesy Jerald Melberg Gallery, Charlotte, NC.



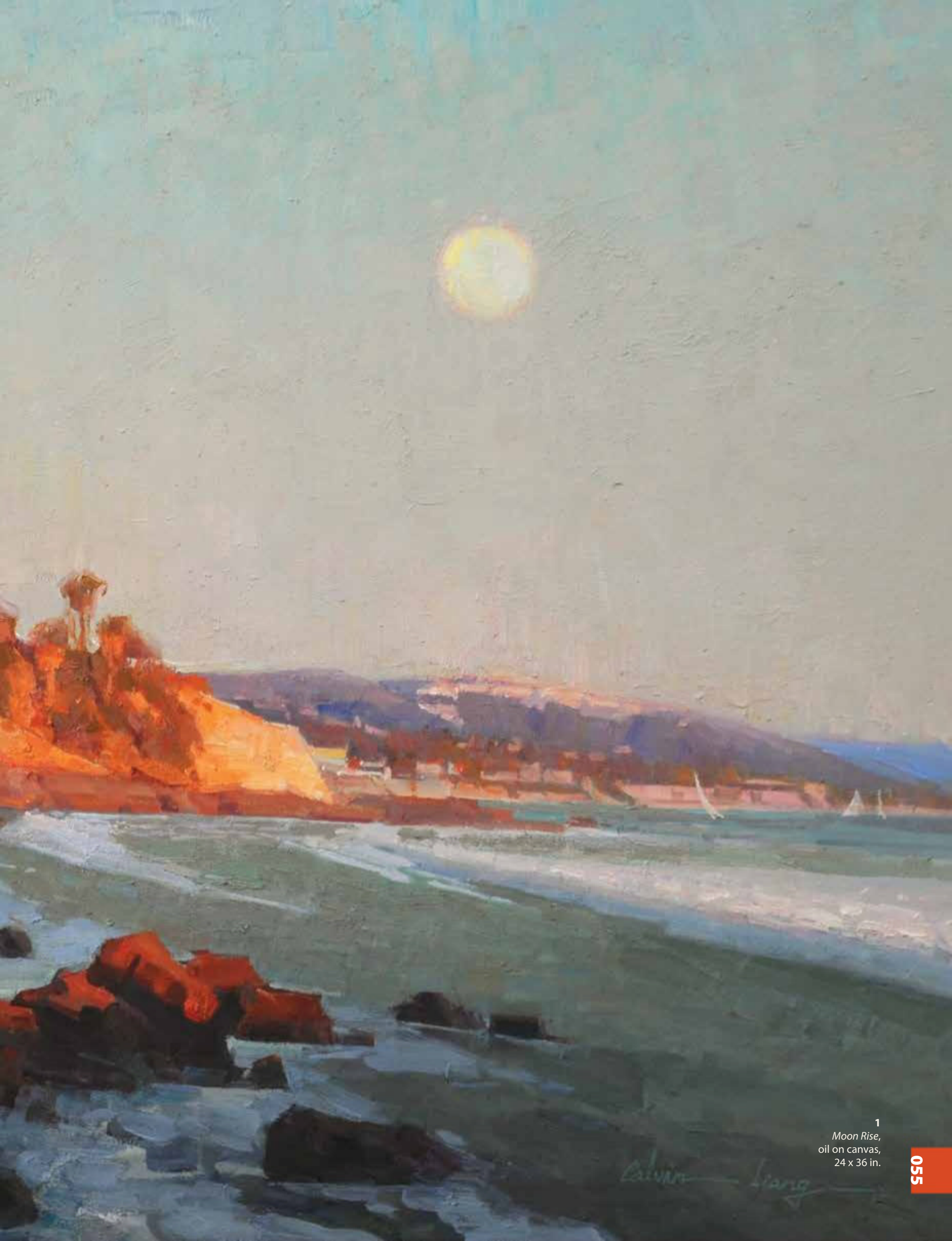
Windows of Perfection

Painter Calvin Liang captures coastal California in seaside scenes drenched in the comfort of golden light.

BY MICHAEL J. PEARCE

As the dark and murky skies abbreviate America's daylight hours in the last breaths of fall, and cold and creaking winter cracks the air, how good and pleasant it is to dwell upon studio painter Calvin Liang's windowed memories of magic hours spent on the California coast, whiling away the Pacific evenings as he spins bright and glittering dreams from hours spent watching boats. These are not high-drama paintings of shipwrecks, stormy breakers or piracy—no, they are murmured memories of perfect peace.

While *Sailing Along* captures a vision of the keel dropping down into dark waters and rising again to froth and foam, and masts filled with curving sheets pregnant with the big winds, Liang prefers the tranquility of twilight. He confesses, "I can't sail. In the last couple of weeks when I was participating in the Newport Beach premiere organized by the Huse Skelly Gallery, one day, the owner of the gallery had a beautiful boat, about 50-feet long, and invited all the artists, about ten [of us], to go sailing...I thought we would go around the harbor, but we went out to the ocean and I was really seasick." The rougher waters of the sea are forbidden territory to him—most of his recent paintings are reveries imagined from the shore. He creates plein



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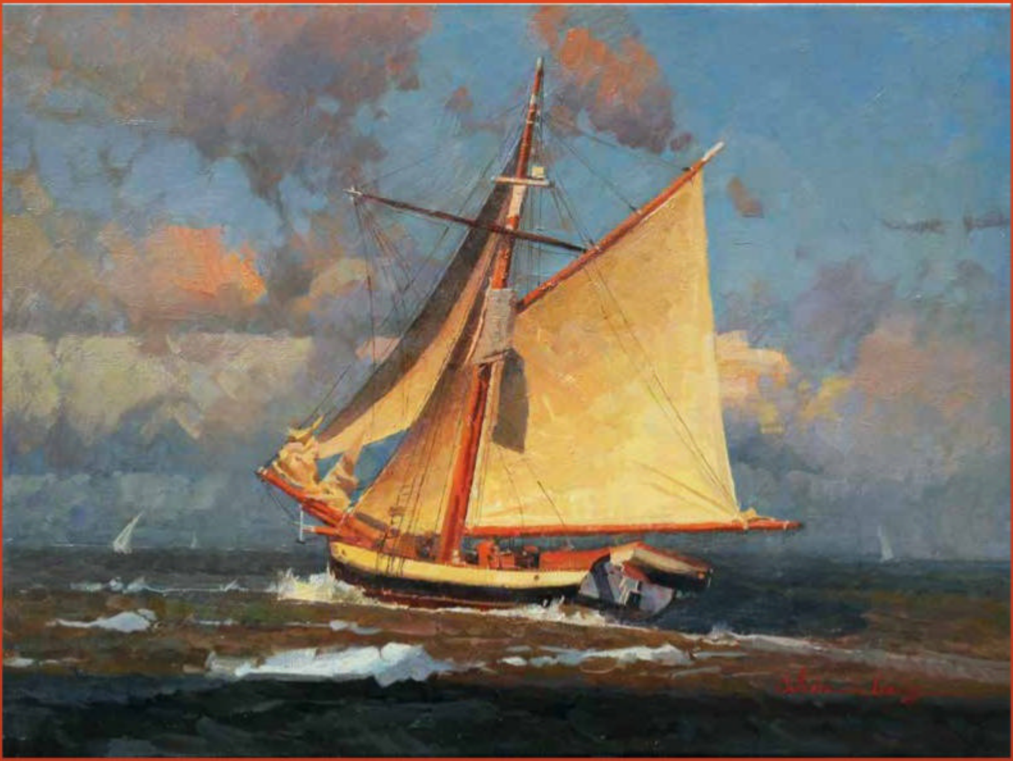
Moon Rise,
oil on canvas,
24 x 36 in.



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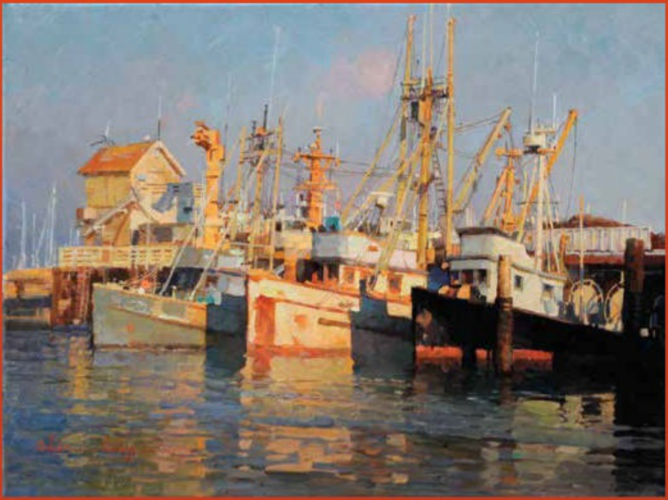
air studies, but expands these little paintings in his 450-square-foot home studio, where he reconsiders what he has seen, shaping and rebuilding his paintings from his memories of sense and scene.

In *Sunset Sailing in Newport Beach*, he gazes serenely at the calm and quiet moments felt most strongly after the thrills of soaring over milky swells and sliding between the waves' glassy swoops and drops are past. This is a benevolent painting of the spent and quieting hour of an ending day as sails begin to flap and sag, and our boogie bowsprits are relieved of bearing the snap and crack of the windswept spinnaker that swept happy crews into leisured pleasure, and the fading breeze brings boaters coasting back to homecoming and harbor and rest. The tides swell in the fall rhythm of evening, their keels borne to dock in the few and fragile moments before the sheets of blue night spread over the water in tired and reverent calm.

The sense of calm continues in Liang's *Fishing Boats in Santa Barbara Harbor*, where rugged trawlers of the merchant fleet are tied to the sturdy cedar piles thrust

3

into the seabed to create the docks of this sanctuary. They are painted in cadmium orange and pale cobalt yellow, their hulls stained and scumbled in the rusty hues of oxidized iron, earthy ochres and burnt sienna, as they float quietly beneath pink hints of sunset-tinted wisps of cloud in the Californian sky, an expanse split by a tangle of tight cabled masts, and knuckle booms and jib cranes cutting the pastel blue, all reflected in the broken water behind the break. No figures disturb the scene, but evidence of the dawn labor of fishermen is present. While lit in twilight, their working boats transmute into a picturesque evening image. Liang is a master of the subtleties of the enchanted light of gilded sunsets cast over steely and delicate blues, and of balancing the smooth planes and shapes of steel-hulled ships with flat-brushed strokes, scattering their reflections in the water's mirrored broken surface.



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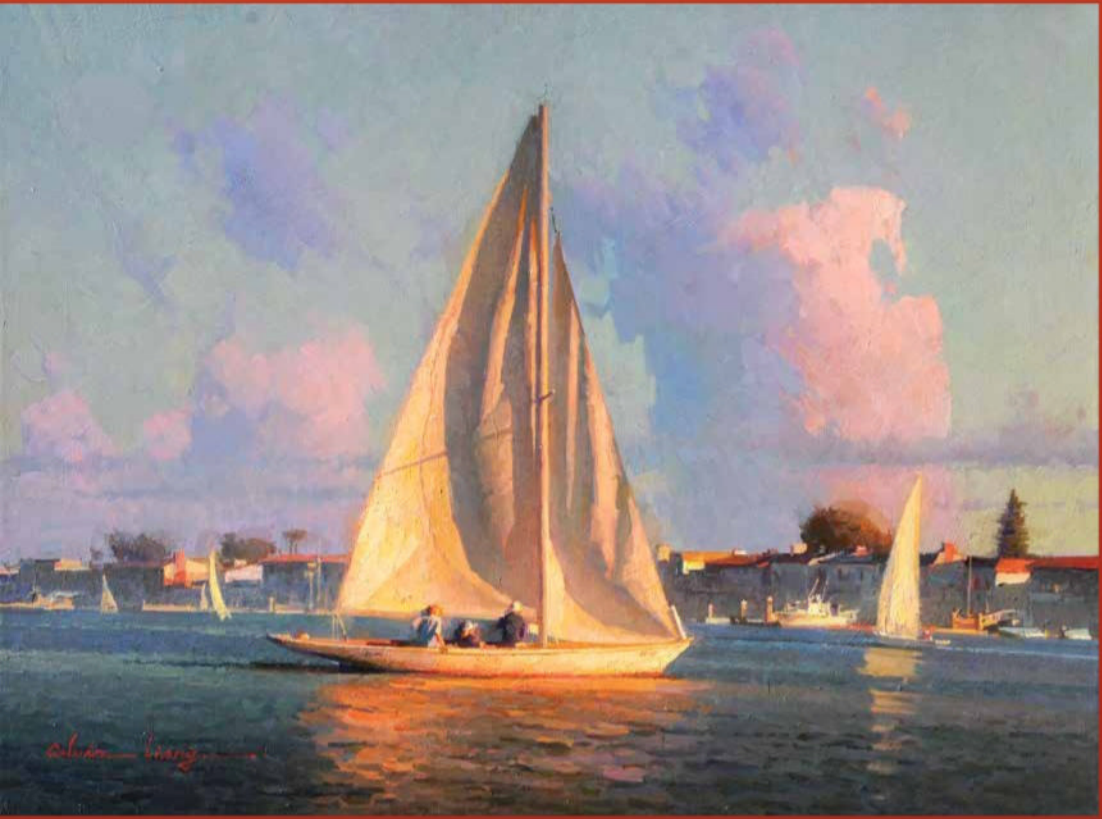

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Sailing Along, oil on canvas, 18 x 24 in.

3
Calvin Liang in his studio.

4
Fishing Boats in Santa Barbara Harbor, oil on canvas, 18 x 24 in.

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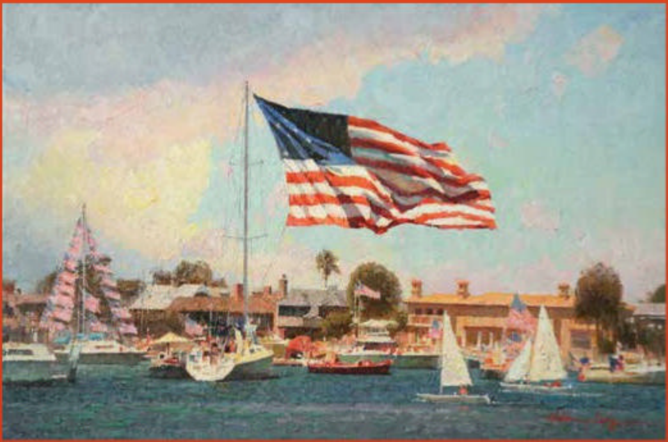
Sunset Sailing in Newport Beach, oil on canvas, 18 x 24 in.

Liang's first two decades were spent in Canton, China, three hours away from Hong Kong, where he studied to be a set designer. This background is a key to his dramatic imaginings of the landscape, lit in the filtered colors of the stage. When an opportunity came to move to the United States as China moved toward openness after the long Cold War, Liang migrated to San Francisco to study at the Academy of Art College, and soon found work with Disney, painting digital backgrounds for the *Little Mermaid*, then Nickelodeon's *Spongebob Squarepants* series. He explains, "At the time, every painting I sent to the gallery sold, and I couldn't handle the gallery and animation, that's why in 2002 I got to quit the job in animation [and] do the fine art I'm doing now." He has no regrets leaving the stability of the animation business. He says, "You cannot put your heart into an idea for a painting for Spongebob, because everybody's got to follow the script, follow the writer's ideas. But when I do the fine art by myself, I can do what I want, I can put a 100 percent of my ideas, that's why I enjoy myself right now." Liang is living the American Dream.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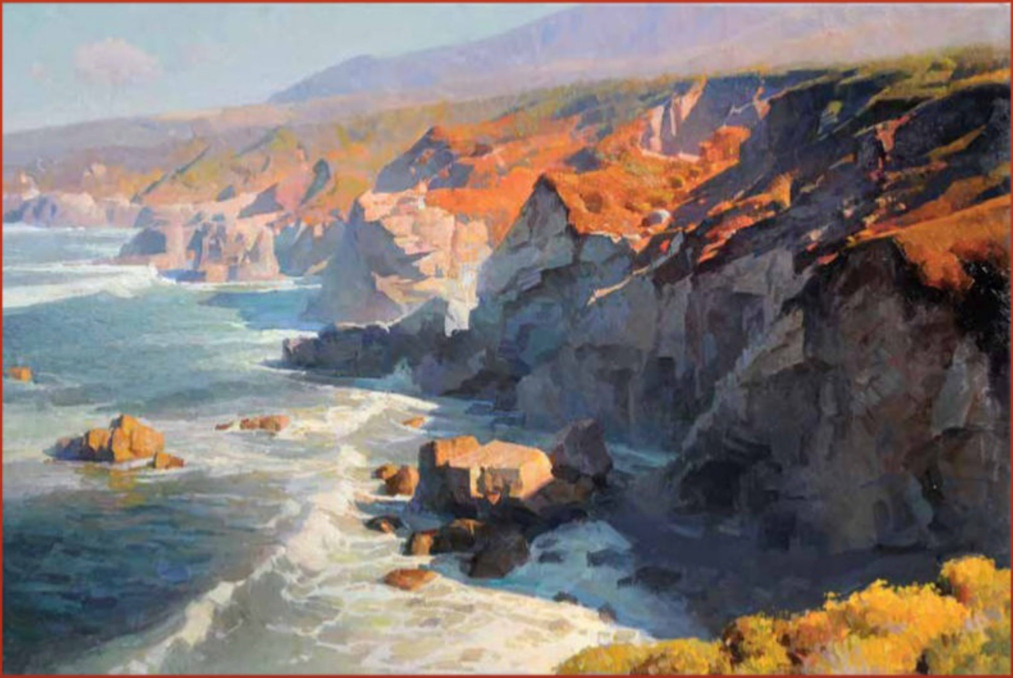
They are manifest escapes, then, these lovely pictures of sunset over water, these framed memories of beauty, granting brief moments of relief from the shining screens of modern life. Shaped in Liang's theatrical language of idealization, they offer fantasies and freedom and fulfill the longing for liberty felt by all captives, standing in contrast to the jagged tone, harsh accent, and lurid color of pixeled propaganda. Liang's paintings are balanced windows of perfection made of real things, of pigment, medium and panel, his scenography countering digital lies designed to steal faith from people imprisoned by bright artifice.

The calm patience and kindness of his paintings are reflections of his gentle personality, and these traits have made him a popular workshop leader. He says, "In Kansas I teach a workshop in Rich Brimer's studio, two days indoor, two days outdoor…I learn a lot when I'm teaching the workshops…I tell the fundamental, basic structure for the painting, how to make it… and when I'm talking to the people and I see the people working I critique the paint-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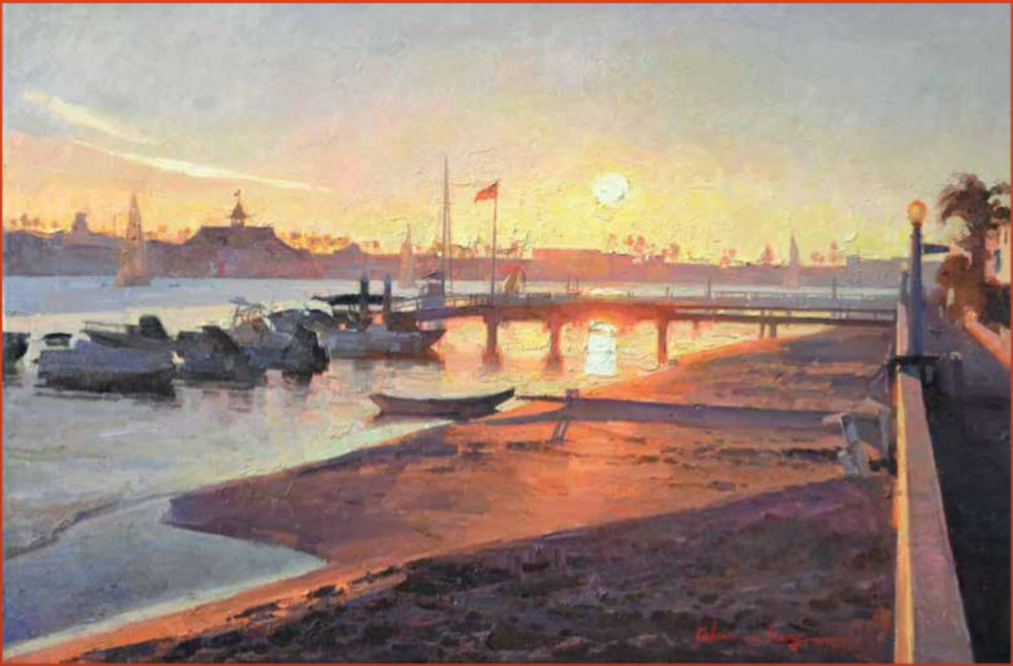

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ings reminding me of the premier painting structure, how to create a beautiful painting. ...China is totally different for the landscape, for the seascape. Asia is totally different than America. So, when I teach a workshop, I tell the people if you paint the landscape, the still life, the figure, remember the four elements—shape, color, value, edges. It doesn't matter what subject you paint...those are the elements, like in music: 'do, re, mi, fah, so.' Painting is the same thing—it doesn't matter if it's a seascape, or a tipi, a Native American, a sailboat, the wave, the rock, it's still the shape, color, value and edges."

Moon Rise carries us to Carmel, on the Monterey peninsula, where glowing palms bend toward the waxed moon, and the landscape bathes beneath her light. But although the blessings of the heavens wash the distant settlements, this is still a tough and weathered land, and Liang's portraits remind us of the power of nature over our lives. It is a beautiful battle of ancient geology. Here are the rugged rocks of his *Rocky Coast, Carmel*, where the granite weight of the edge of the North American plate grinds over the Pacific, and the ocean erodes the rising cliffs. Tides and time meet in this holy place, where destination greets destiny. Generations of immigrant settlers built the cities of modern America by crossing the deserts of the West to meet this coast, and in this image of the stone and splash and spray, the future of our storied country joins seamlessly with the span of history.

The fall fades, and Liang is there as the sharp North winds of winter come cutting through the canyons toward the beaches carrying the scents of mesquite, musky skunk, and sometimes the edgy hints of fearsome wood-smoke from the forests. Resting boats are raised from soft water and suspended over hard land and covered and protected from elemental harm in drydocks. It is the last act, the hour for mulled wines and pumpkin pies, and sunset skies spreading over this great land of forests and fields, coasts and deserts. It is the candled season when old men and women spice their reminiscences while feeling winter's pinches. This is the twilight of a generation, a time for passing on the memory and mood of digger days to youth, when for a moment peace meant more than a word, and the heritage of liberty was fresh. It is the season to transfer the precious treasure of the past to the children of the future. No melancholy should stain the individual life of that bright and everlasting freedom. In *A View from Newport Beach*, Liang takes a stand celebrating Independence Day in his new homeland, painting a scene set in the Orange County harbor as a dry and heated Santa Ana wind sweeps beneath a cerulean sky to bend a huge and rippling Old Glory dominating a composition punctuated by flags laid in brisk dashes, the fluttering colors of our celebrated stars and stripes tied in a patriotic pyramid to the rigging of sailboats, spangled reminders of the burden of freedom borne by the brave. ●

Michael Pearce is a dynamic writer, curator and critic, and a champion of art that emerges from popular culture and shapes the spirit of the age. He has published dozens of articles about art and artists, and is author of Kitsch, Propaganda, and the American Avant-Garde.

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A View from Newport Beach, oil on canvas, 20 x 30 in.

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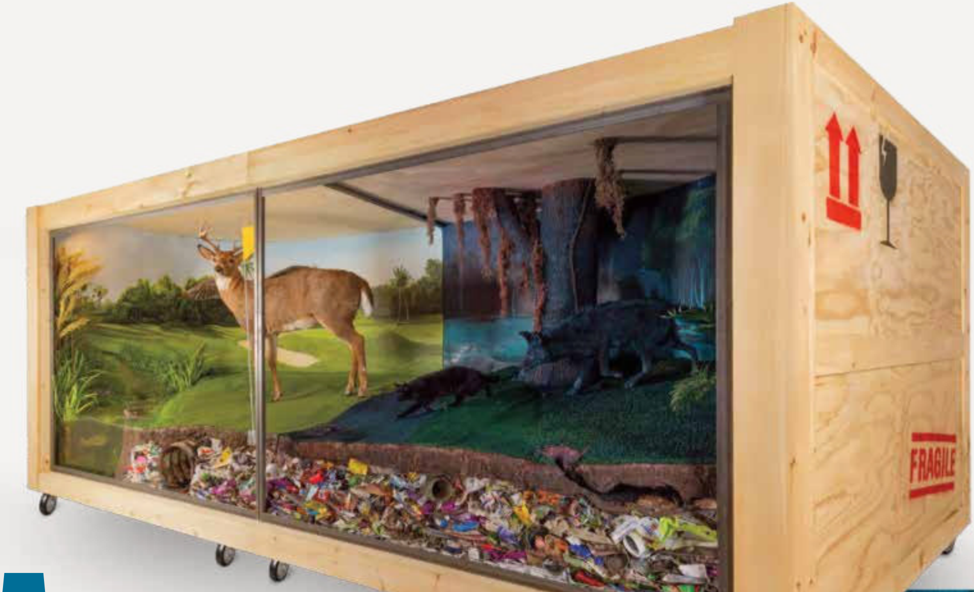
Rocky Coast, Carmel, oil on canvas, 20 x 30 in.

8
Newport Beach Sunset, oil on canvas, 20 x 30 in.



1

A COMMON CAUSE

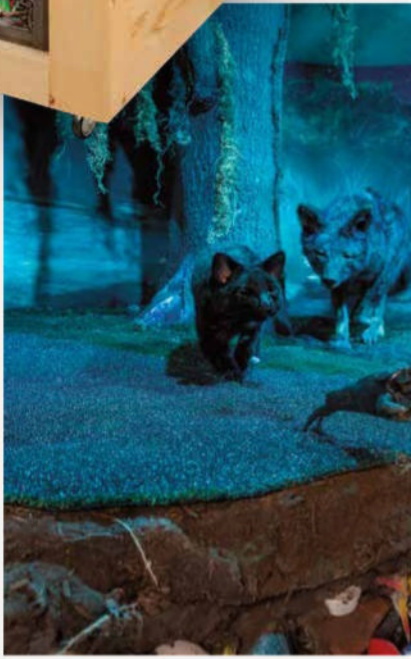
An exhibition explores 30 years of ecology and art through the work of Mark Dion and Alexis Rockman.

BY **JOHN O'HERN**

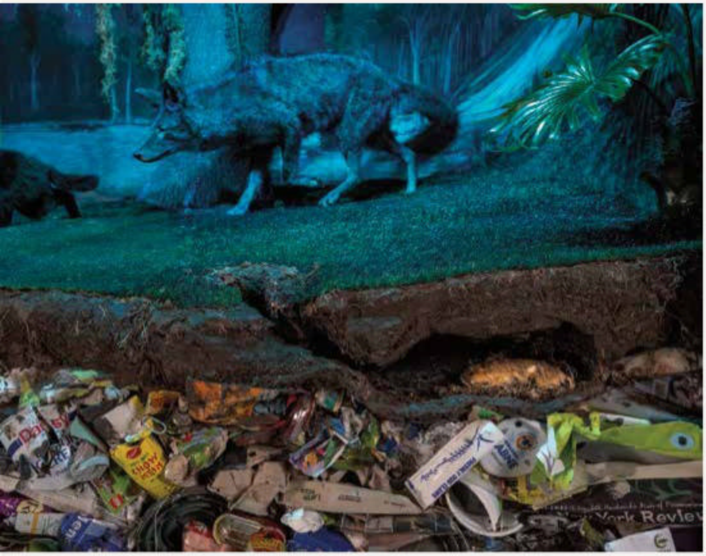
Mark Dion and Alexis Rockman met at the School of Visual Arts in New York City in the 1980s. Dion, a conceptual artist, and Rockman, a painter, have been inspired by the environment from an early age and each has gained international recognition for their work.

The first shared survey of their work, the traveling exhibition, *Mark Dion and Alexis Rockman: Journey to Nature's Underworld,* concludes its over-two-year tour at the Palmer Museum of Art in the College of Arts and Architecture at Pennsylvania State University on December 7.

In an interview when the exhibition was shown at the Frances Young Tang Teaching Museum and Art Gallery at Skidmore College in Saratoga Springs, New York, Rockman described their meeting: "We heard about each other when we were both undergraduate students at the School of Visual Arts in the mid '80s. I was told about Mark and I was skeptical because I thought I was the only one that was interested in this stuff and knew what I was talking about. But when I eventually met Mark, we had so much in common and he was so generous with his information. He also knew a lot about things that I hadn't caught up on in terms of the research being done and on invasive species and the biodiversity crisis and the texts from the scientific community. So he encouraged me to look into that, and we really have been working off and on for almost 40 years on these issues."



The exhibition was organized by the American Federation of the Arts whose



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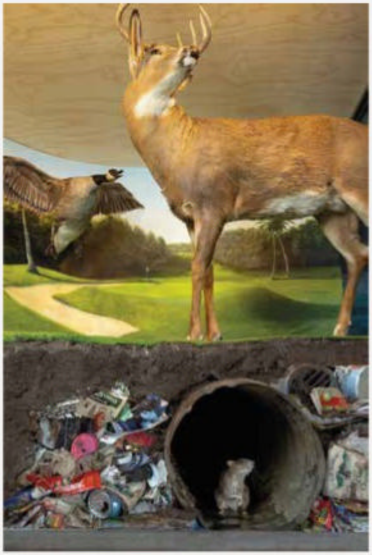

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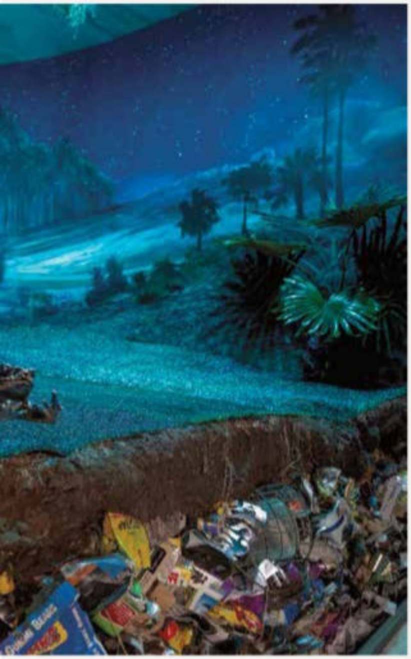

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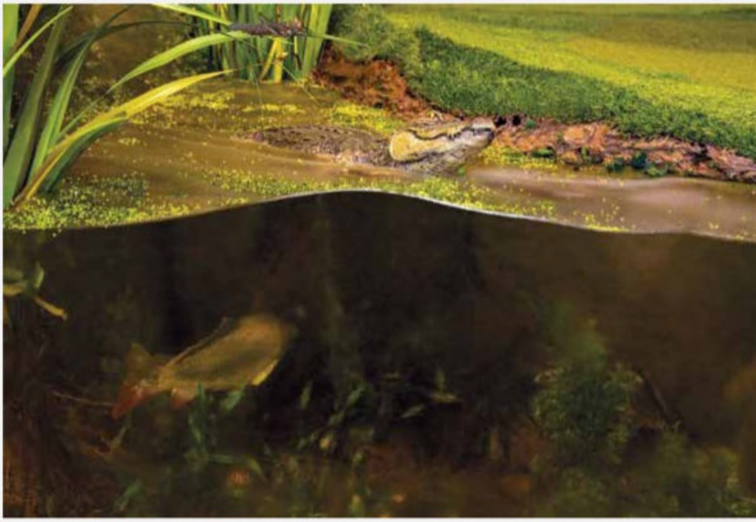

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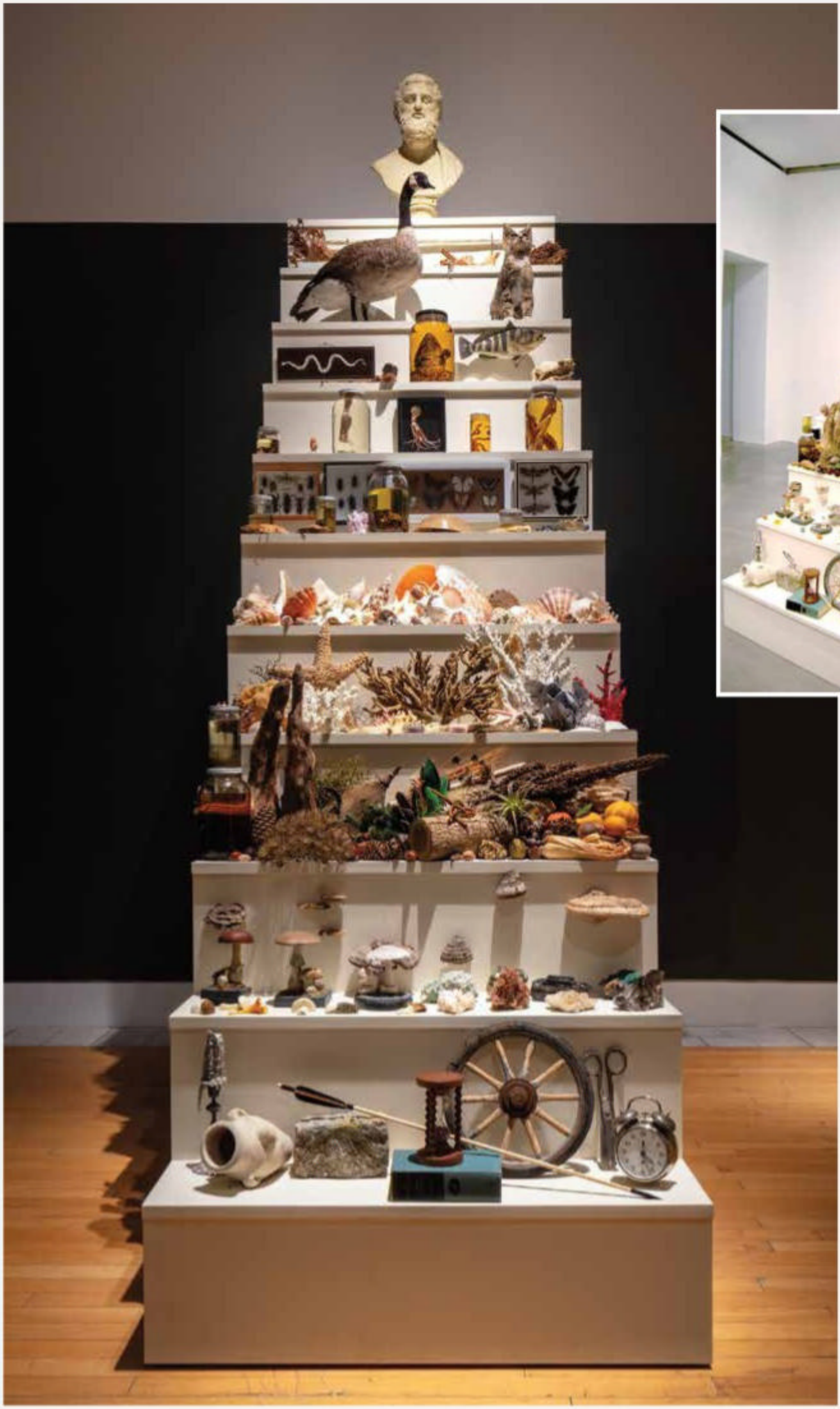
Mark Dion and Alexis Rockman, *American Landscape*, 2022, mixed-media diorama with taxidermy, found objects and painted background, fabricated by Aaron Delehanty and Loud Cow Studio, 96 in. x 16 ft. x 87 in. Courtesy the artists.

2
Detail from *American Landscape*.

director and CEO, Pauline Forlenze, writes in the foreword to the exhibition catalog, "Dion and Rockman were among the earliest artists to foresee and address the epic ecological problems we now face, and their vision has become increasingly urgent in the era of environmental collapse."

Neither Dion nor Rockman consider themselves activists. Both observe and experience the environment firsthand, study the science and history—and create art. Rockman notes that the history of the world is on our smartphones but experiencing a painting or other works of art in person, at scale, is a visceral experience.

In the exhibition catalog, art critic Lucy Lippard writes about Dion and Rockman as artists. "Much as I admire the many eco-artists working today in endless different directions and media, Dion's and Rockman's arts, dissimilar as they are stylistically, share unique insights on nature, history, and a precarious future. Both depart from natural history and go off in their own directions. Both are research and science-driven with very specific results, but the art remains



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Mark Dion, *The Classical Mind (Scala Naturae and Cosmic Cabinet)*, 1994/2017, stepped wooden plinth, taxidermy specimens, found objects, plaster bust, paint and LED lights, 132 x 144 x 42 in. Installation view, *Mark Dion and Alexis Rockman: Journey to Nature's Underworld* at the Lowe Art Museum, University of Miami, Coral Gables, FL, 2025. Photo by Steven Brooke. Courtesy of the artist, Lowe Art Museum, Miami and Tanya Bonakdar Gallery, New York, NY.

4
Detail of *The Classical Mind*.

5
Alexis Rockman, *Great Lakes Field Drawings*, 2017, suite of 28 works, soil, organic materials from various sites and paper, each 12½ x 9 in. Collection of Alexis Rockman.

6
Alexis Rockman, *Racoon, Cuyahoga River, Whiskey Island*, 2017, organic materials from various sites and paper, 12½ x 9 in. Collection of Alexis Rockman.

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primary. Each has the unique ability to deliver truths that continue to be ignored."

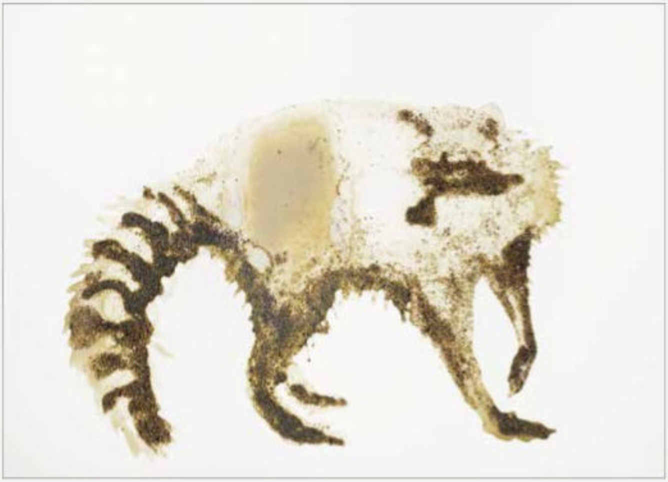
Dion's assemblage, *The Classical Mind (Scala Naturae and Cosmic Cabinet)* introduces the exhibition. He remarks that while Rockman paints, "I shop!" He pulls from his collections of antiques and "stuff" to populate his assemblages and environments.

In his *Scala Naturae*, Aristotle ranked all things in nature in a hierarchy with mankind at the top. Dion notes, "This notion of hierarchy, this notion of some things being better than others, this notion of humans on top, is one of the most poisonous and pernicious and long-lasting ideas in the history of Western thought. And it's the justification of all sorts of rankings and taxonomies and modes of oppression."

The stairway of *The Classical Mind* begins at the bottom with inanimate mademade artifacts and proceeds upwards from mushrooms and fungi to an imperious classical bust of Aristotle at the top. On the side of the construction is a door leading into a black room with a chair and stars twinkling overhead, a reminder, perhaps, of mankind's insignificant place in the universe.

Both artists have been influenced by dioramas in science and history museums. The two have collaborated on a sculptural diorama in a shipping crate measuring 96 inches by 16 feet by 87 inches. It was fabricated by Aaron Delehanty of Loud Cow Studio in Spencerport, New York. Of *American Landscape*, Dion relates, "I think we both have a very similar relationship to collaboration. Collaboration should be a situation in which each person gets to do what they want, not that each person has to compromise. And so this is something Alexis and I have been really interested in for a long time…We share a vocabulary and we both are immersed in the history of art. We also have developed a pretty good understanding of natural history."

Rockman recalls their starting out with a rectangular space and one suggesting day and night and the other suggesting above and below. The result is a complex representation of the artificial landscape of



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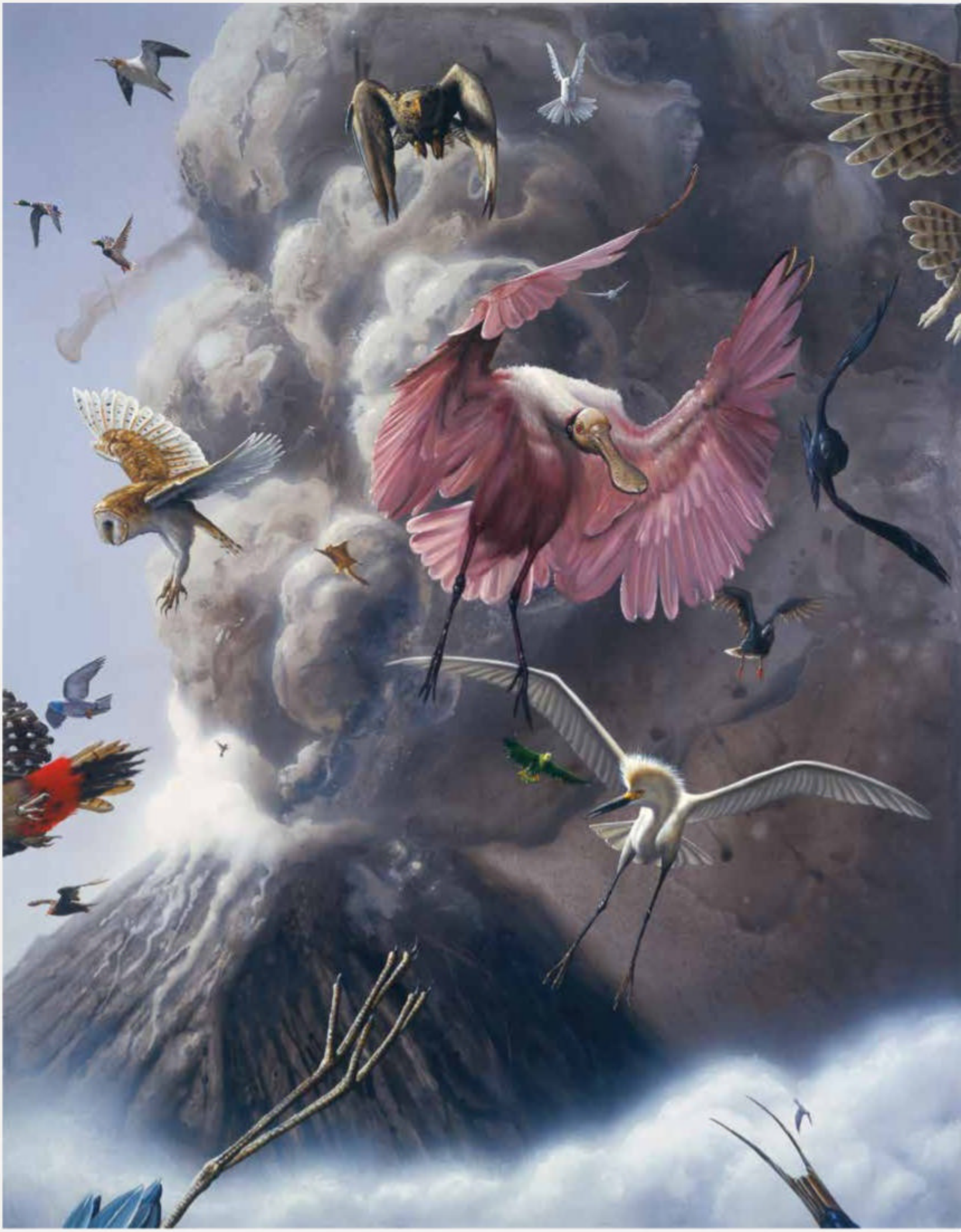

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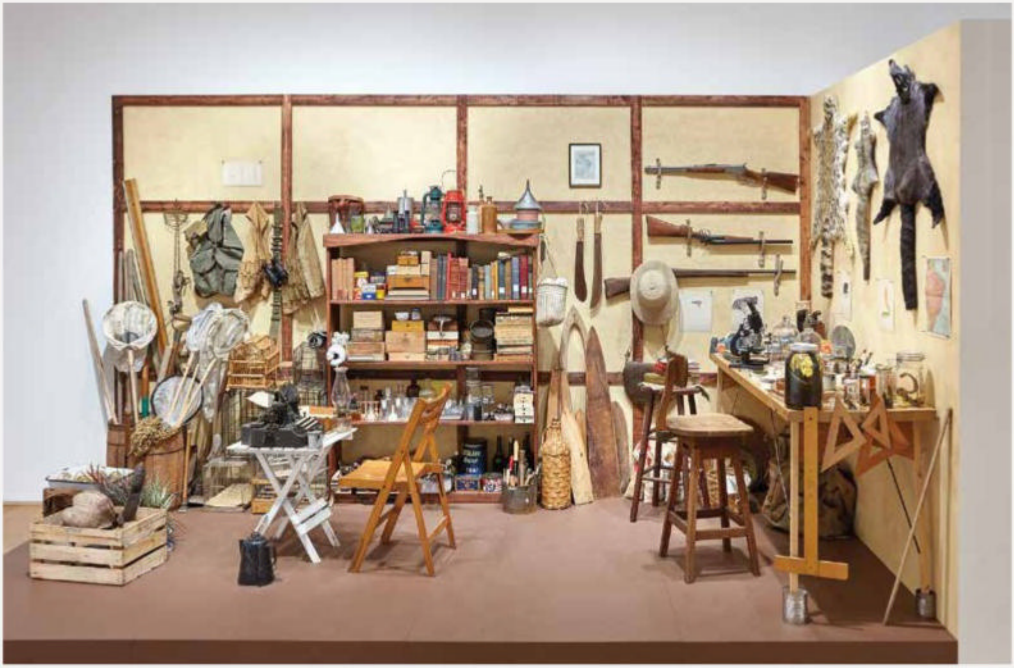

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a golf course and what it took to get there.

The trash beneath the manicured fairways contains the packaging of herbicides and insecticides use to create the pristine environment above—"the most reprehensible landscape you can imagine," Dion says. Rockman comments on the trash, "You can't make art about ecology in the 20th century and not include it. It's the reality of the state of the planet."

In 2018, I wrote here about Rockman's paintings in his monumental series, *The Great Lakes Cycle*. The 6-by-12-foot *Pioneers* is a time travel from life returning naturally to the lakes after the last ice age, and from the life introduced in the ballast dumped from ships from around the world. Although his paintings have been called surreal, Rockman considers himself to be a documentarian.

Part of his research for the series involved interviews with scientists and his own field studies painted with "mud, sand, coal and leaves, along with other organic and inorganic matter." His *Raccoon* lived on Whiskey Island in the Cuyahoga River in Ohio. In 1969, the Cuyahoga caught fire due to the industrial pollutants in the water.

The exhibition was conceived of and curated by Suzanne Ramljak, vice president of collections and curatorial affairs at the Frederik Meijer Gardens & Sculpture Park in Grand Rapids, Michigan. In her catalog essay she writes, "Both artists agree that 'we need more art that searches for practical solutions, ignites curiosity, and motivates love for natural organisms and wild places.' Dion and Rockman heed their own call, continuing their journey into nature's underworld and beyond, urging us all to become suitors or lovers of nature."

The exhibition catalog includes a fascinating timeline of the lives of the two artists that includes events occurring in the environment and in the broader culture. Dion was born in 1961, the year the World Wildlife Fund was founded. The WWF's mission "is to build a future in which people live in harmony with nature."

Rockman was born in 1962, the year Rachel Carson published *Silent Spring*. In it she wrote, "We stand now where two roads diverge. But unlike the roads in Robert Frost's familiar poem, they are not equally fair. The road we have long been traveling is deceptively easy, a smooth superhighway on which we progress with great speed, but at its end lies disaster. The other fork of the road—the one less traveled by—offers our last, our only chance to reach a destination that assures the preservation of the earth."

Rockman relates that he is disheartened by the distance we have traveled down the easy path, and Dion states, "All the things we care about have gotten much worse. That doesn't mean you stop trying. This is an all hands on deck moment." ●

MARK DION AND ALEXIS ROCKMAN: JOURNEY TO NATURE'S UNDERWORLD

Through December 7, 2025
Palmer Museum of Art
650 Bigler Road, University Park, PA 16802
(814) 867-3022, www.palmermuseum.psu.edu

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Alexis Rockman, *Flight*, 2005, oil and acrylic on wood, 56 x 44 in. Collection of Beth Rudin DeWoody.

8
Mark Dion, *Department of Tropical Research—Jungle Station*, 2017, mixed media, 97 x 168 x 84 in. Courtesy the artist and Tanya Bonakdar Gallery, New York, NY.

INTERNATIONAL GUILD OF REALISM: FALL SALON ONLINE EXHIBITION

When: October 15-December 20, 2025
Where: Online
Information: www.realismguild.com, www.americanartcollector.com

Inspiration Abounds

The International Guild of Realism presents its annual Fall Salon Online Exhibition beginning this October. *By Alyssa M. Tidwell*

Every year, the International Guild of Realism (IGOR) brings hundreds of exceptional artists together for its *Fall Salon Online Exhibition*, which collectors can view on the official websites of both IGOR and *American Art Collector*. This year's exhibition will feature 202 artworks by 198 IGOR artists across 15 countries, working in styles like magical realism, contemporary realism and photorealism. In the following pages, collectors can learn about a variety of artists who have been juried into the 2025 exhibition and see their work.

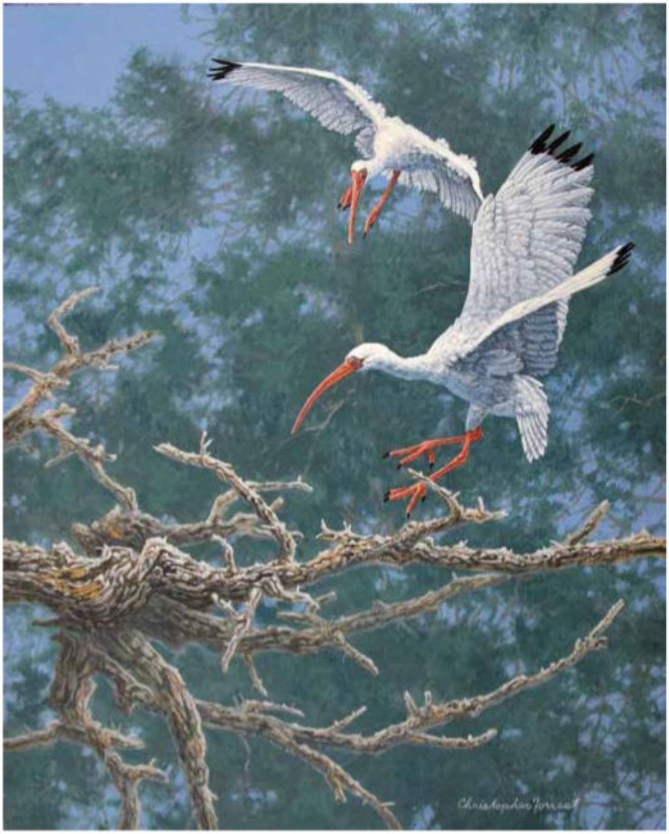
Artist **Victor Mordasov** brings a crisp snow scene, titled *Golden Stream of Winter*, to this year's show, inspired by the depth and stillness of this serene snow-covered forest and meandering stream. "The water reflects the golden hues of sunlight filtering through the trees with a warm contrast against the cool blues and whites of the snow. The trees, with their dark trunks and snow-dusted branches, [act] like a natural frame around the reflective stream," he says.

We've Only Just Begun, by nature and wildlife painter **Christopher Forrest**, depicts a bonded pair of ibises. "I was at a local rookery in the spring as a white ibis flock was getting established in nest-building... An enjoyable subject to paint is weathered wood, and so the branch was featured prominently. This rookery is essentially a shallow copse of trees and vines in a marsh, thus an almost lace-like vegetation background. I attempted to show this but have the birds prominent by keeping the value of the trees and sky close and dark," Forrest explains.

A toddler sleeping with her pacifier is shown in **Alan Fink**'s pastel in the upcoming show. "I was incredibly inspired by the quiet serenity of my daughter asleep—a moment of childhood innocence that disappears so quickly in the passage of time," says the artist. "I enjoyed capturing the play of light and shadow across the forms of her face and the folds of the surrounding pillows and comforter. Through the use of soft pastel, I sought to preserve this moment of peace—for me a reminder of innocence in a turbulent world."

"As I am a child of the South with relatives who fought on both sides of the Civil War, this re-enactors event was impactful to me," **Cynthia Cochran Kinard** says of her oil *The Re-enactors*. "Not all soldiers had uniforms. They were from all walks of life and all ages. The storm clouds approaching are meant to depict the dark storm about to descend on our divided nation at that time. After the tremendous bloodshed that ensued I hope we will never forget nor ever live to repeat it."

Dimitrina Stamboldjiev Kutriansky describes her artwork as "romantic natu-



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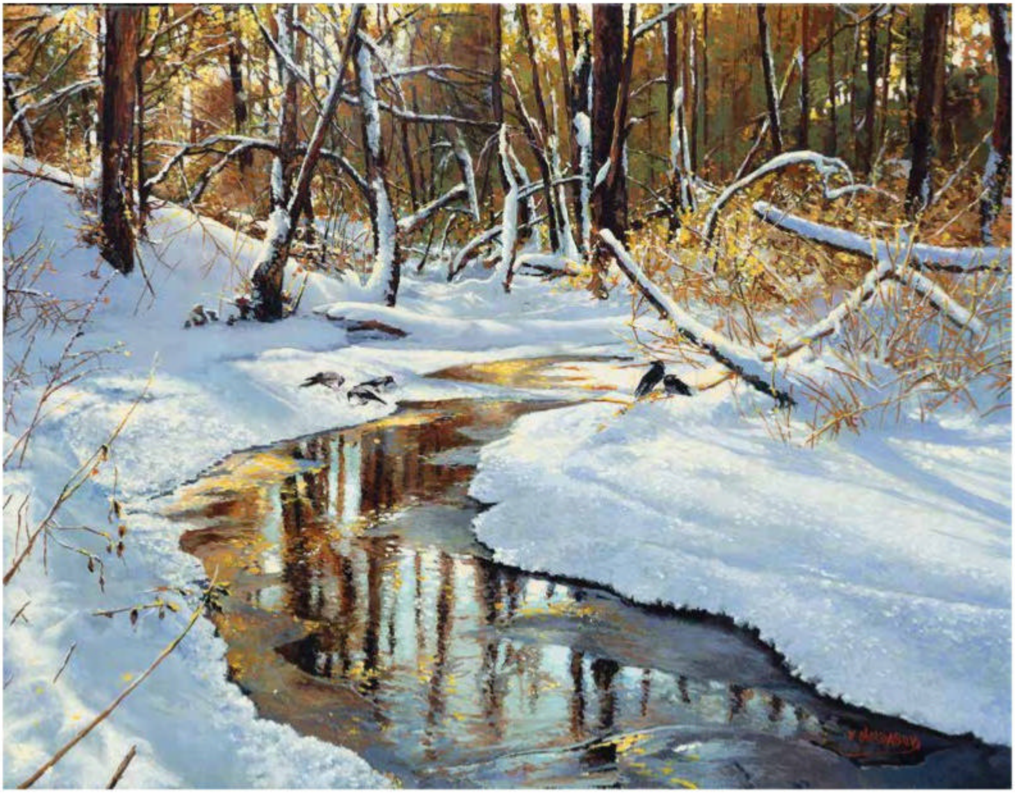

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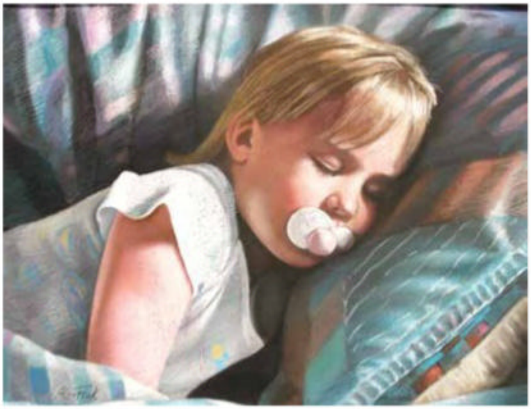

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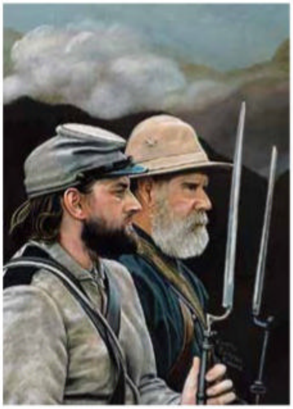

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1
Christopher Forrest, *We've Only Just Begun*, oil on panel, 20 x 16 in.

2
Victor Mordasov, *Golden Stream of Winter*, oil on canvas, 30 x 40 in.

3
Alan Fink, *Pink Pacifier*, pastel, 18 x 24 in.

4
Cynthia Cochran Kinard, *The Re-enactors*, oil on wood panel, 24 x 18 in.

ralism," a term she's coined to express the blending of "romanticism's poetic intensity with naturalism's devotion to truth in nature. My paintings elevate the ordinary into the lyrical, transform fleeting moments into lasting poetry, and honor both what is seen and what is felt. In *The Last Embrace of Day*, the sky's golden farewell gathers tenderness and grandeur, reminding us each dusk holds both an ending and a promise of renewal—where beauty deepens into meaning."

"*Balanced Diet* was inspired by the joy ice cream brings," **Eileen Cervera** says of her sweet tooth-inspired oil painting. "I wanted to capture that playful feeling of stacking scoops sky-high—something that makes you smile and maybe remember summer treats. My goal was to show realism without losing the fun, reminding us that art doesn't always have to be serious. Sometimes, it's about savoring a sweet moment and sharing a bit of happiness."

Road Through the Steppe, by **Ekaterina Stolyarova**, reflects the boundless silence and quiet strength of nature. "The winding road symbolizes the journey of life," says the artist, "sometimes uncertain, yet always leading us forward. Through natural light and muted tones, I aim to capture the sense of vastness, resilience and freedom found in the steppe, where every path carries both mystery and hope."

Jan Delipsey brings a panoramic landscape to the upcoming exhibition. "*Canones* honors the timeless splendor of northern New Mexico, where sky and stone meet in harmony. The mesas stand as reminders that the land is not ours to own—we are simply part of it," she says. "Every brushstroke reflects light, shadow and color shaped over eons. This work invites viewers to see the land with reverence while recognizing our place within it. It is a tribute to belonging, stewardship and the enduring spirit of the Southwest."

Jeanne Crain Leemon's still life in the online *Fall Salon* features a color palette of cool florals and botanicals. "My intention for this painting was to strike a harmonious balance, evoking a peaceful beauty and joyful spirit. The harmony is created using the colors of teal green, blue and purple, offset by white," she explains. "I included the 'bluebird of happiness' figurine to add a touch of whimsy and charm, which is still in keeping with the color scheme."

In a playful, imaginative scene, children's show character Peppa Pig stands next to a majestic, towering bird, the two visual styles in direct contrast to one another. "In a whimsical encounter, Peppa Pig demonstrates kindness in an unexpected way," artist **Jette van der Lende** says of the piece. "As the sun beams down, Peppa notices the glossy ibis meticulously washing itself nearby. The iridescent feathers of the ibis gleam as it preens, embodying a sense of vanity that often accompanies beauty. Yet, Peppa's innocence shines through as she approaches the bird with a sense of genuine compassion."

Denice Peters works with soft pastels because she prefers the direct, hands-on aspect of the medium. "I paint entirely with pastels and my fingers, letting me feel every part of the process...In this piece, I wanted to capture the contrast between human scale and human achievement. The sheer size of the train next to a full-grown man says so much about our history, industry and the work it took to build the world around us. I use antiques and familiar objects in my work because they carry a sense of connection."

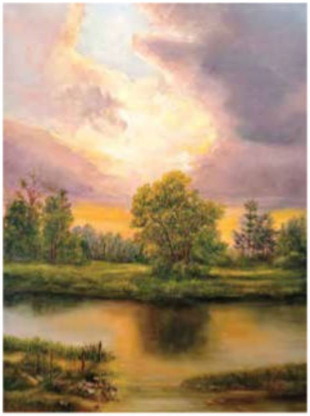
5
Dimitrina Stamboldjiev Kutriansky, *The Last Embrace of Day*, oil on canvas, 40 x 30 in.

6
Eileen Cervera, *Balanced Diet*, oil, 16 x 12 in.

7
Jeanne Crain Leemon, *Harmony and Happiness*, oil on linen panel, 24 x 20 in.

8
Ekaterina Stolyarova, *Road Through the Steppe*, acrylic on canvas, $11\frac{8}{10}$ x 15¾ in.

9
Jan Delipsey, *Canones*, oil on panel, 25 x 40 in.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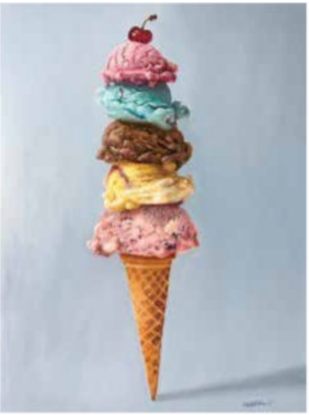
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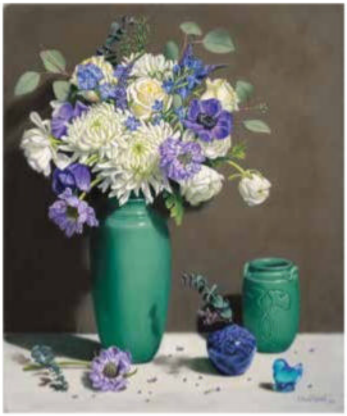
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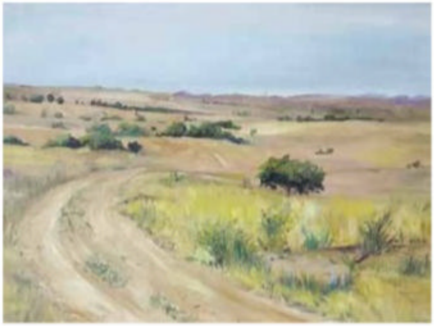
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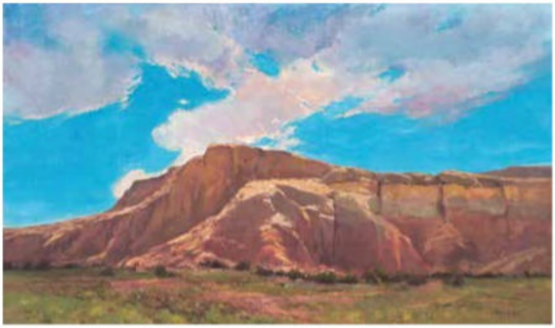
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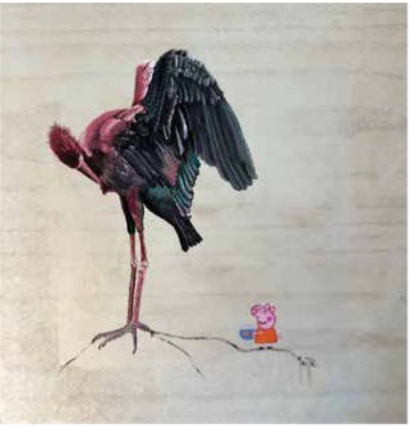

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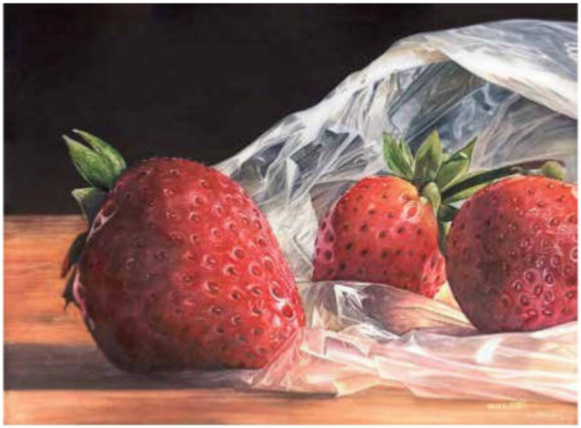

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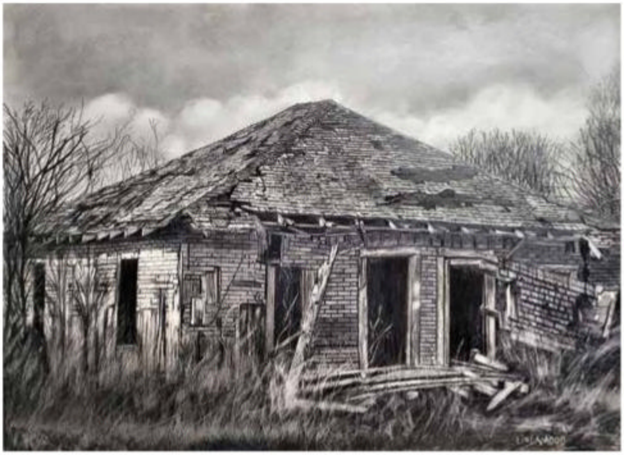

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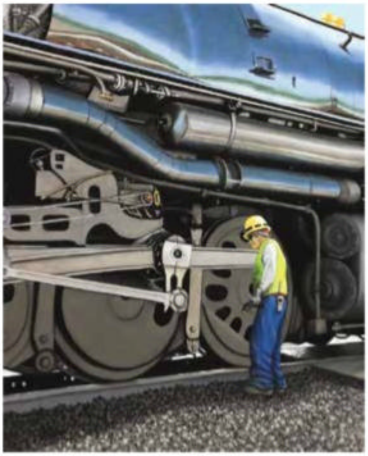

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Kara K. Bigda's 22-by-30-inch watercolor depicts three lush strawberries scattered on a table. "In *Strawberries Preserved*, I set out to paint a relatively traditional still life of fruit: one which celebrates the simple and otherwise mundane items of everyday life in a quiet setting," she says. "I felt that working 'larger than life' forced importance onto the strawberries, demanding attention and reverence; and the plastic bag added a contemporary element to an otherwise traditional painting of fruit against a dark background."

Seen Better Days II, by **Patsy Lindamood**, is part of an ongoing series exploring abandoned places. "These forgotten structures stir a deep sense of nostalgia, tugging at my heartstrings and sparking curiosity about their past. Who once lived here? Why did they leave? Where did they go?" Lindamood questions. "As an artist, I find myself captivated not only by the stories these buildings might tell, but also by the rich textures and weathering etched into their surfaces. The visual decay—cracked paint, rusted metal, crumbling wood—offers a haunting beauty that speaks louder than words."

"I love portraits that make a statement and leave you with questions: where is the person, what is he thinking, where is he going or coming from?" says **Kerin Freeman**, who brings a 30-by-15-inch oil on block canvas to the show. "That's what I love about portraits—bringing out the real person, not the facade they show to the world, but who they really are."

Lynette Cook's piece in the upcoming exhibition captures a building facade with a dragon design. "Memories [of] clothes drying outdoors takes me back to my childhood. I smile as I remember the freshness of sun-dried garments and the crispy clean sheets that brought a good night's rest," she reminisces. "In Chinatown, each item of laundry is carefully placed outside, suggesting each one is valued and precious. The kaleidoscope of colors, shapes and patterns has an artistry all its own and inspires my creativity."

Paco Martin's still life was inspired by the simplicity and vibrancy of citrus fruits, combined with the challenge of capturing their delicate textures using

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Jette van der Lende, *I offer you*, oil on panel, 16 x 16 in.

11
Kara K. Bigda, *Strawberries Preserved*, watercolor on Ampersand Aquabord, 22 x 30 in.

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Patsy Lindamood, *Seen Better Days II*, graphite on cradled Claybord, 18 x 24 x 1½ in.

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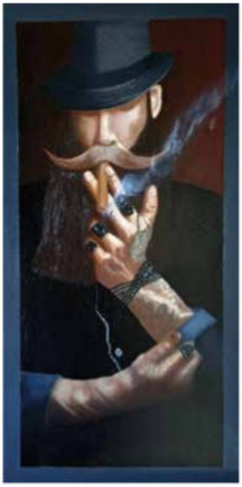
Denice Peters, *Maintaining Big Boy*, soft pastel, 16 x 20 in.



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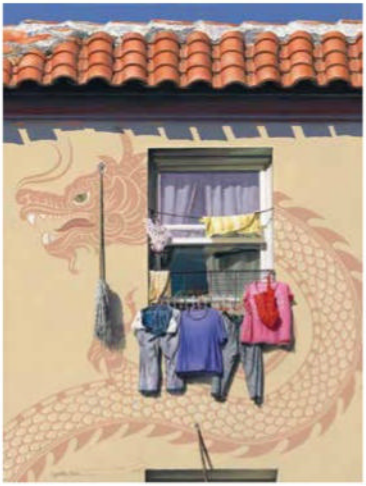

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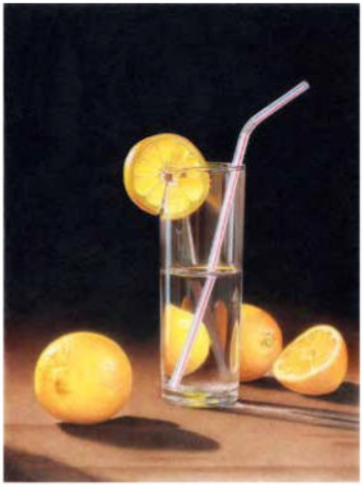

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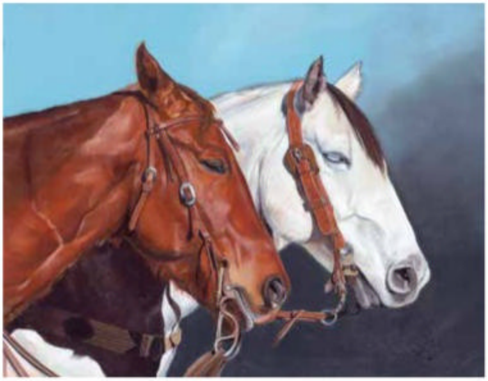

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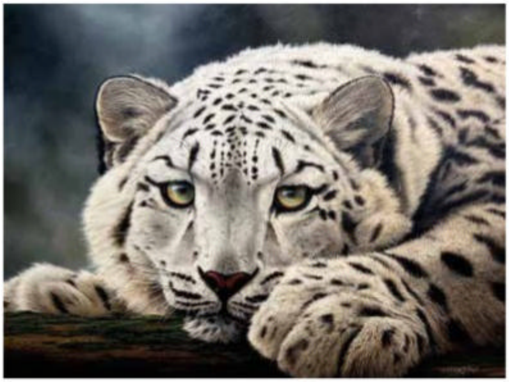

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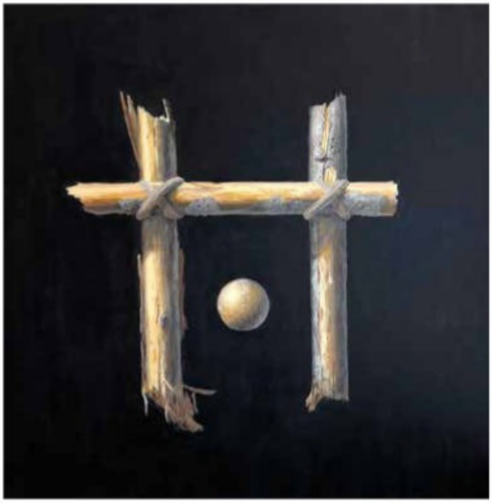
colored pencils. "The interplay of light and shadow, especially on the lemon slices and glass, intrigued me as it brought a sense of realism to the piece," says the artist. "I sought to evoke a fresh, refreshing mood, highlighting the translucency of the water and the vibrant yellow tones, creating an immersive visual experience that celebrates the beauty in everyday objects."

"I'm fascinated by the quiet stories animals tell," says **Paige Weber**, whose piece in the show depicts a close-up of two horses. "These two horses, all geared up for an event, paused to rest in the sun while their riders chatted. I appreciated the contrast between their calm moment and the busy energy of the event happening around them."

Wildlife has always been a source of deep inspiration for artist **Rob MacIntosh**. His oil in the exhibition features a big cat looking



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Kerin Freeman, *Man With Cigar*, oil on block canvas, 30 x 15 in.

15
Lynette Cook, *Hanging Out with the Dragon*, acrylic on canvas, 24 x 18 in.

16
Paco Martin, *Lemons and Glass*, colored pencil on paper mounted to a board, 10.13 x 7.65 in.

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Paige Weber, *Sunny Siesta*, oil on ACM panel, 14 x 18 in.

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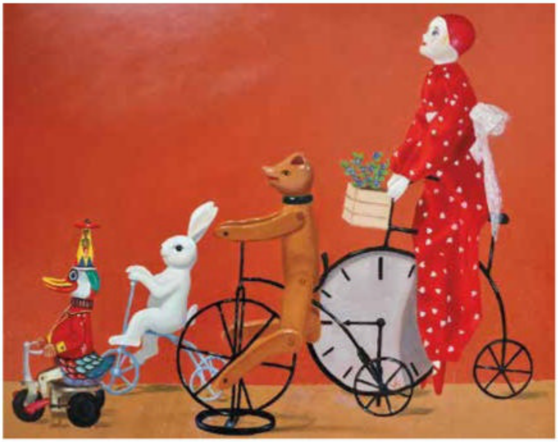
Rob MacIntosh, *Edge of Silence*, oil on canvas, 30 x 40 in.



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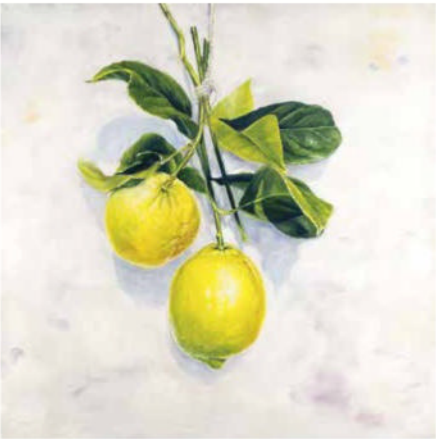

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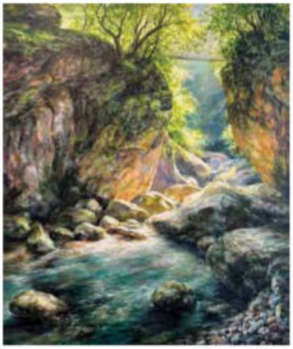

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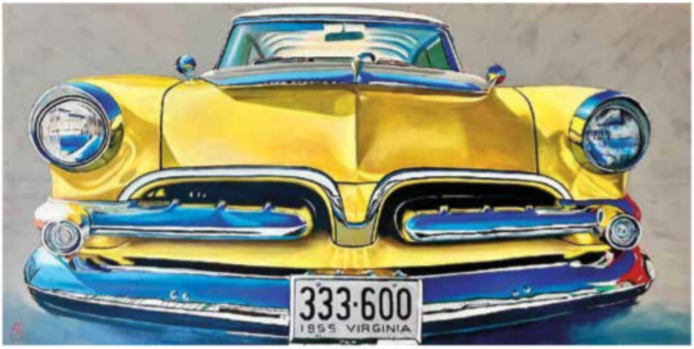

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directly at the viewer. “The snow leopard, with its rare beauty and piercing eyes, reflects both strength and vulnerability,” he says. “I was drawn to capture not just the detail of its fur and gaze, but also the quiet stillness it embodies. For me, every stroke is a way of honoring the spirit and majesty of these extraordinary animals.”

Forest Shrine, a square composition by **Peter Swift**, embodies reverence for the natural world in a timeless, almost church-like atmosphere. Swift uses wood sticks and twine to create a primeval, spiritual icon. His biggest influences have been Louise Nevelson, Martin Puryear and Andy Goldsworthy. Following in the footsteps of these iconic artists, his goal is to use common objects to create laconic, resonant symmetries.

“My work is a quiet celebration of the everyday,” says **Robyn Palescandolo**. “I’m drawn to the simple and imperfect, to moments of stillness and to the stunning beauty of nature. My work seeks to portray realism as much as it honors spontaneity, trusting the process to let a painting unfold in its natural rhythm. I hope to offer viewers a pause—a way of seeing that honors the depth in what we so often overlook. Beauty is always there, waiting to be seen.”

The inspiration for **Tatiana Shitikova**’s landscape painting was a gorge in Switzerland, with a narrow space between the rocks, where the sun’s rays only shine for a couple of hours. “I wanted to capture this amazing beauty on canvas, when light, color and sparkling reflections on the water create a wonderful harmony,” she reflects. It took the artist several months of work and many thin layers of oil before the painting was completed.

Thomas Mewborn has always loved cars almost as much as he loves art. “Particularly these wonderful old Detroit creations,” he says. “Their sculptural bodies and chrome trim are full of saturated colors, great reflections, specular highlights and they just beg to be portrayed on canvas. They are beautiful on their own, but also reflect their surroundings in exciting and abstract ways. I hope to evoke the same appreciation in the viewer for this former American greatness that I feel.” Mewborn’s painting in the show captures a yellow 1955 Dodge Lancer.

“I poured warmth and whimsy into this oil painting, capturing playful companions on a shared journey,” **Veronique Fournier-Wynne** says of her oil on linen *Bicycle Buddies*. “Each figure—a French clown, a rabbit, a wooden bear and a duck—embodies innocence and togetherness, evoking nostalgia and joy. The rich, earthy tones bring a cozy yet vibrant energy, inviting this heartwarming scene to spark smiles and light.” ●

19
Peter Swift, *Forest Shrine*, acrylic on canvas, 48 x 48 in.

20
Veronique Fournier-Wynne, *Bicycle Buddies*, oil on linen, 16 x 20 in.

21
Robyn Palescandolo, *Garden Lemons*, oil on canvas, 31½ x 31½ in.

22
Tatiana Shitikova, *Magic Light*, oil on canvas, 39.4 x 47.2 in.

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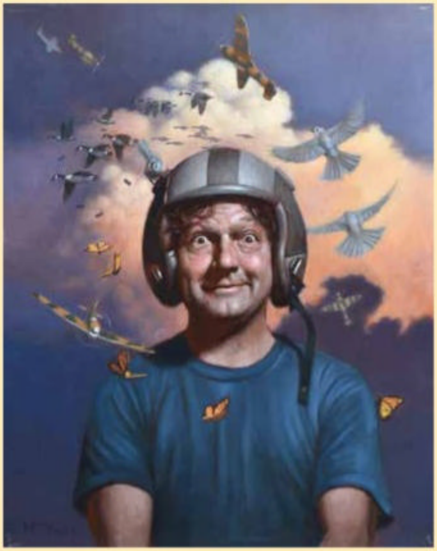
Thomas Mewborn, *1955 Dodge Lancer*, oil on canvas, 24 x 48 in.

MICROCOSMS

INTRODUCTION BY CHELSEA KORESSEL



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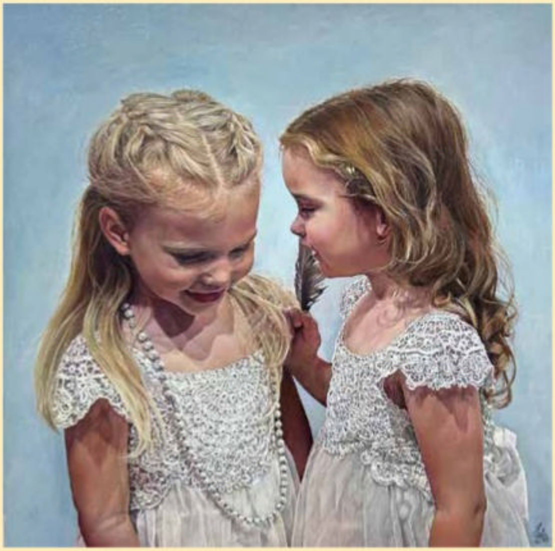

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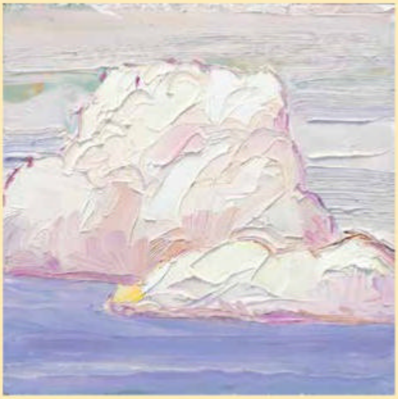
As we move through the world in our modern era, the bigger or "splashier" something is, the more we're impacted and drawn in. So much so that we forget to slow down and notice the microcosms that are also significant to ourselves and our world. We often neglect seeing the beauty in the small and unassuming, greatly diminishing our chances of finding a deeper appreciation.

This is also the case when it comes to working "small" in the artworld. "A small painting is a great opportunity to create a large world," **Principle Gallery** artist Michael T. Davis so eloquently states. "[When working small], the artist is inviting the viewer to come in closer, to put on blinders and block out the chaos of the day. They become engrossed in the intimacy and grandeur of the world that was created. It's like having a private conversation between the artist and viewer where maybe a few secrets will be shared."

Davis continues, "A large painting can capture and keep your attention just by the mere size of it. A smaller painting keeps your attention by slowly revealing itself to you. It's an intimate experience for both the artist and viewer. I think we have a natural tendency to like small things. Model airplanes, toy trains and dollhouses fascinate us. They open your imagination and create a new reality. Miniature paintings do the same thing. They offer a new and exciting place to exist for a bit. They are catalysts for your own imagination."

Portraiture, like Davis' painting *The Artist's Delusion* (measuring only 10 by 8 inches), is great genre for an artist to practice working smaller, much like the Old Masters. The title plays with a phrase Davis heard a lot in school: "The Artist's Dilemma." What do you paint? What do you say? Who wants to hear it?

"This piece started with a simple thought that flashed before my eyes while working on another painting," Davis shares. "Birds and planes locked in an aerial dogfight swirling around my head. Individually, birds and planes consistently appear in my work—sometimes symbolically and sometimes aesthetically. Here they are both. Visually, I liked the swirling composition and movement they created. Symbolically, I liked the idea of the artist blissfully flying into the sunset through a battle of their imagination waiting for inspiration to land.



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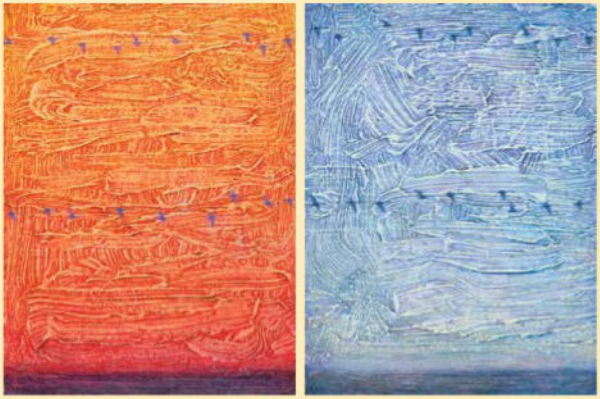

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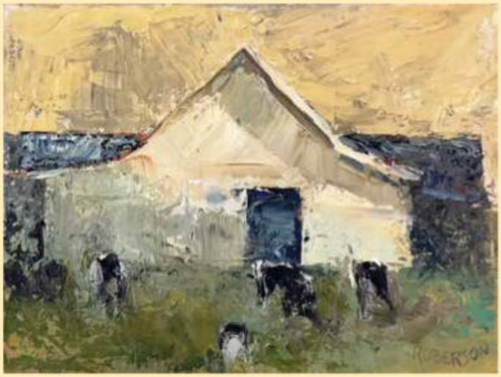

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1. Principle Gallery, *The Artist's Delusion*, oil on panel, 10 x 8 in., by Michael T. Davis. **2. 33 Contemporary**, *The Secret*, oil on wood panel, 12 x 12 in., by Emma Foster. **3. Altamira Fine Art**, *Cloud Form #1*, oil on panel, 12 x 12 in., by Jivan Lee. **4. Altamira Fine Art**, *Flight on Textured Sky*, oil on linen panel, 8 x 12 in., by David Grossman. **5. Altamira Fine Art**, *Afternoon Barn with Holsteins*, oil on canvas, 9 x 12 in., by Mary Roberson. **6. Dylan Martinez**, *Bubble Fish Trio*, glass, 12 x 6 x 4 in. (approx. each piece).

I tend to like working small. When you work either smaller or larger than life, you are establishing that this world is subject to your rules and the viewer's interpretation."

33 Contemporary artist, Emma Foster, also demonstrates her skills in a small two-figure portrait titled *The Secret*, measuring 12 by 12 inches. While Foster works in different sizes, many of her oil paintings are smaller in scale and depict her favorite subject matter—the female figure, intertwined with flora and fauna.

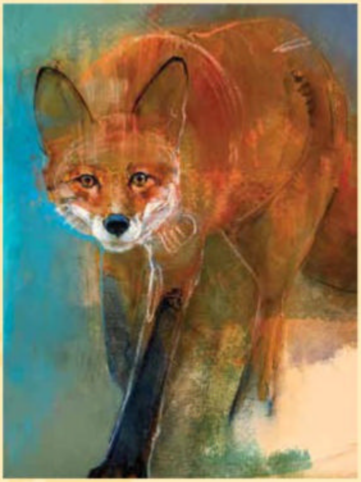
"This portrait was created after working on a commissioned piece of these two beautiful girls," the artist notes. "Whilst the commissioned work was staged and arranged, and photos were taken to depict a planned vision, this snapshot was taken of the two girls in their own little childhood world of laughter and hushes. It was such a sweet moment, depicting everything I can remember about being this age."

Continue reading for more insights from galleries and artists creating small works of art.

"Small works invite intimacy, encouraging us to pause and notice the subtleties within," echoes **Giacobbe-Fritz Fine Art** owner, Deborah Fritz. In this section, three of the gallery's artists demonstrate how powerful this genre can be. Rebecca Haines draws inspiration from the animal world, seeing creatures as messengers and mirrors that guide us toward deeper self-awareness. Her small works reveal quiet revelations, reminding us of our interconnectedness with nature. Mary Alayne Thomas is inspired by fleeting natural wonders—flowers in bloom, the sweetness of fruit or a passing bird. Through layered watercolor and encaustic, she creates dreamlike images where fragility and resilience coexist. Justin Wheatley finds inspiration in the clarity of early morning. His work preserves those fleeting moments of calm, offering balance and reflection before the day begins. Together, these artists show that scale does not define significance.

"One of the most commonly given pieces of advice for new collectors is to start small," says **Altamira Fine Art** director, Kimberly Duncan. "Investing in smaller versions of your favorite artists' work is not only budget-friendly but provides an access point to appreciating original art, is flexible in installation, and may be a unique gift idea for a loved one. For artists, these smaller works provide an opportunity to be spontaneous, test out a new idea or refine a technique to prepare them for other works. The selection of small works from Altamira Fine Art are beautiful examples of such pieces, studies of elements our collectors can see in their larger works."

Small works to look for at Altamira include Jivan Lee's *Cloud Form #1*, David Grossman's *Flight on Textured Sky* and Mary Roberson's



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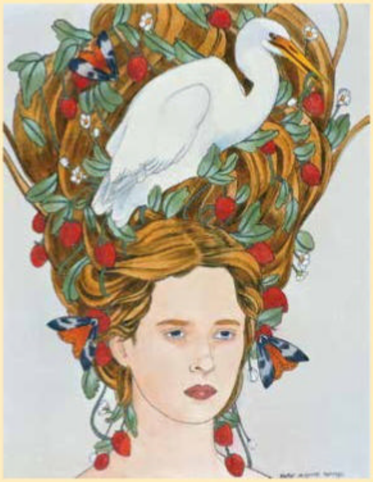

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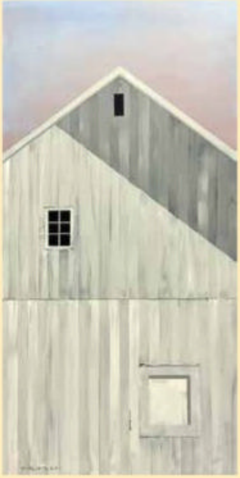

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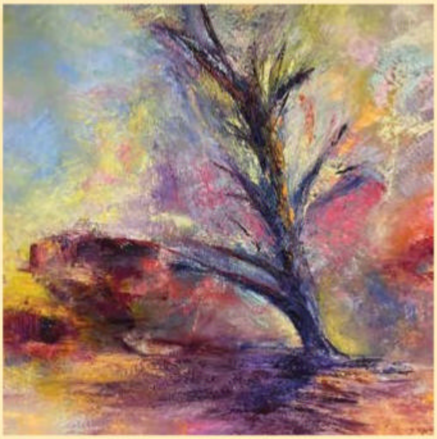

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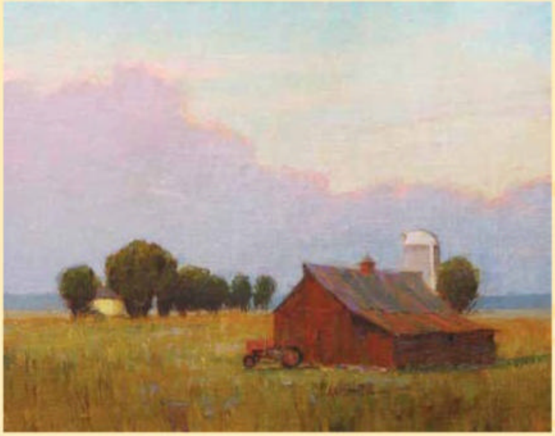

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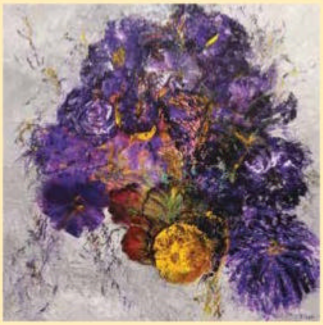
7. Giacobbe-Fritz Fine Art, *With Each Revelation*, oil on panel, 24 x 18 in., by Rebecca Haines. **8. Giacobbe-Fritz Fine Art**, *Spring with a Strawberry in its Mouth*, watercolor finished with encaustic, 18 x 14 in., by Mary Alayne Thomas. **9. Giacobbe-Fritz Fine Art**, *Early Bird*, acrylic on panel, 24 x 12 in., by Justin Wheatley. **10. Aleta Pippin**, *Sentinel, the Protector*, available as an edition on canvas or acrylic designer series, 12 x 12 in. **11. Christopher Phillips**, *Red Massey*, oil on board, 14 x 18 in.

Afternoon Barn with Holsteins.

In 2003, **Aleta Pippin**'s passion for painting became realized. "I continued to fine-tune my technique and found my voice as an abstract artist," the artist says. "Color has been my driving force, along with my childhood impressions and passion for the Coachella Valley desert where I grew up. Those memories expressed themselves into my paintings, showing up as color, freedom and energetic movement."

When collecting small works, like Pippin's *Sentinel, The Protector* and *Intertwined,* she says, "My advice is to pick something that really speaks to you. Don't think of it as just filling a little spot on the wall or staying within a budget. A small piece can carry a big presence and often gives you a real feel for the artist's voice. If it resonates with you, it'll bring joy every time you see it—and that's what makes it worth having in your collection."

Storytelling is central to **Christopher Phillips**' artistic practice. He believes that beyond visual appeal, a meaningful concept—whether boldly expressed or subtly embedded—is what gives artwork its emotional depth and lasting impact. "In my paintings, I seek to reflect the beauty and creativity of God as Creator, drawing inspiration from the marvels of His creation," Phillips says. "My landscapes weave together natural elements, spiritual themes and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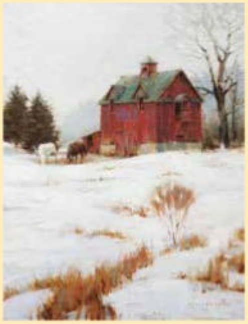
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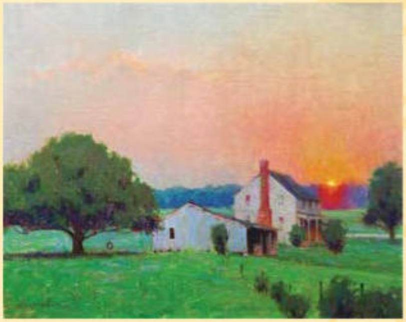
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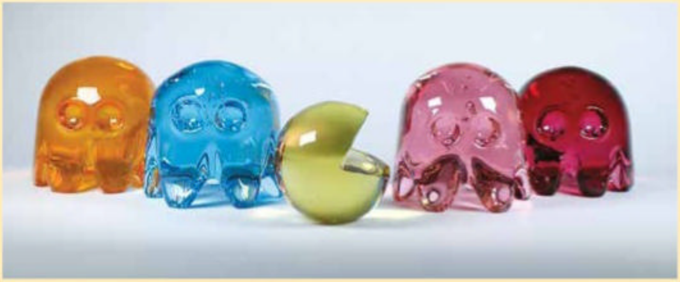
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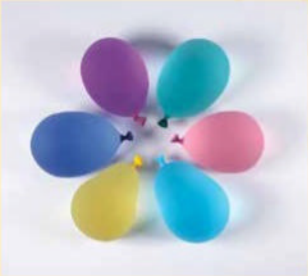
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12. Aleta Pippin, *Intertwined*, available as an edition on canvas or acrylic designer series, 12 x 12 in. **13. Christopher Phillips**, *Old Friends*, oil on board, 16 x 12 in. **14. Christopher Phillips**, *Sleepy Porches*, oil on aluminum, 12 x 16 in. **15. Dylan Martinez**, *Chasing Ghosts*, glass, 6 x 6 in. round (approx. each piece). **16. Dylan Martinez**, *Water Balloons*, glass, 4½ x 3½ x 3½ in. (approx. each piece).

symbolic imagery to invite contemplation and personal connection. While the idea of visual cues is enamoring, the intention is for each piece is to remain open to interpretation, allowing viewers to discover their own narrative and connection within the work." Ultimately, each painting, even Phillips' small works: *Red Massey*, *Old Friends* and *Sleepy Porches*, is an "exploration of faith, story and the unseen layers that shape our world."

When purchasing small artwork, Phillips says, "Seek pieces that resonate with you on a personal level—those that evoke emotion and invite reflection. Art that transcends visual appeal and offers meaning tends to hold deeper significance over time. When art connects to you, it becomes more than decoration—it becomes part of your story."

Dylan Martinez's practice with glass begins with the simplest of objects. In a glass medium, these everyday forms become uncanny: both real and unreal, playful and fragile, ephemeral yet enduring. "*The Bubble Fish Water Bags* and *Glass Water Balloons* speak to impermanence—a breath of childhood suspended in solid form," Martinez says. "The Pac-Man Gang in *Chasing Ghosts* reanimates nostalgia, transforming flat pixels into luminous phantoms that shimmer with memory and light."

The scale of Martinez's pieces is deliberate. "Smallness asks for intimacy," he says. "It slows the encounter. When a sculpture fits in the palm of the hand or occupies only a modest corner of vision, the act of seeing becomes charged. Light refracts, distortions flicker, and the line between truth and illusion thins. In these small works, the monumental resides not in size but in perception—a reminder that wonder often begins in the quietest of spaces." ●

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Beach, FL 33460, (708) 837-6091
www.33contemporary.com

ALETA PIPPIN
www.aletapippinartist.com

ALTAMIRA FINE ART
172 Center Street #100, Jackson,
WY 83001, (307) 739-4700
www.altamiraart.com

CHRISTOPHER PHILLIPS
christopherphillipsart@gmail.com
www.christopherphillipsstudio.com

DYLAN MARTINEZ
www.dylanmartinezglass.com
dylanmartinez

GIACOBBE-FRITZ FINE ART
702 Canyon Road, Santa Fe, NM
(505) 986-1156, www.giacobbefritz.com

PRINCIPLE GALLERY
208 King Street, Alexandria,
VA 22314, (703) 739-9326
www.principlegallery.com

THE ART LOVER'S GUIDE TO COLLECTING FINE ART IN

NEW YORK

When thinking of New York, many of us first imagine Manhattan—the towering skyscrapers, dazzling lights and endless energy. Iconic New York City is known for major institutions like the famed Metropolitan Museum of Art, with roots dating back to 1866 and a collection of more than 490,000 works of art across 5,000 years. There's also the Museum of Modern Art, the Whitney, the Guggenheim, the New Museum—the list goes on and on.

But others know that beauty and inspiration can be found all across the great state of New York, from the stunning Adirondack Mountains, to the Hudson Valley, to the coastal plains. The geography of New York is diverse, with much of the state dominated by farms, forests, rivers, mountains and lakes. There's also Upstate New York, comprising counties north of suburban Westchester, Rockland and Dutchess counties and including areas like the Catskill Mountains, the Capital District, the Erie Canal, Lake Champlain, Otsego Lake, Oneida Lake, and of course, the Adirondacks.

Adirondack Park, established in eastern Upstate New York in 1892, makes up an astounding 6 million acres, making it the largest publicly protected area in the contiguous United States. The State of New York owns approximately 2.6 million acres of the park, while the remaining 3.4 million acres are devoted to forestry, agriculture and open space recreation. "The Adirondack Park is not a National Park," the website notes, "there's no fee to enter and the park doesn't close at night, nor is it a state park, a common misconception. It's also the largest National Historic Landmark in the United States, covering an area larger than Yellowstone, Yosemite, Grand Canyon, Glacier, and the Great Smokies National Parks combined."

The sunset casts dramatic colors across the waters of Governors Island, New York. Photo by Lerone Pieters.

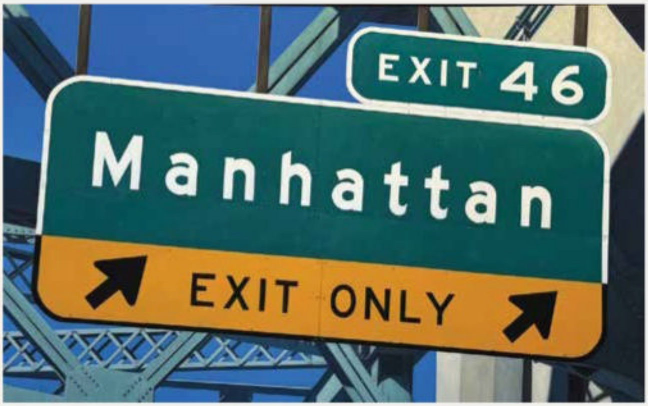
An autumn view of the Catskill Mountains in Shandaken, New York. Photo by Moriah Wolfe.

For those inspired by the beauty of both temperate and boreal forests, there's also Catskill Park, a New York state-designated wilderness recreation area spanning 700,000 acres across four counties in the Catskill Mountains. The wilderness area is also home to a variety of North American wildlife like bobcats, coyotes and black bears.

In the New York City region, the Atlantic Coastal Plain encompasses Long Island, a small portion of Staten Island, and all of southern New Jersey.

There is truly no end to the inspiration, both cultural and geographical, across the Empire State. Continue reading the pages of this special section to learn about a few of the many artists, galleries and arts institutions based here, including Sandra Hildreth, Jamie Cassaboon, RoGallery, Arcadia Contemporary and George Billis Gallery.

A walking trail in Upstate New York in the fall. Photo by Michelle Myers.



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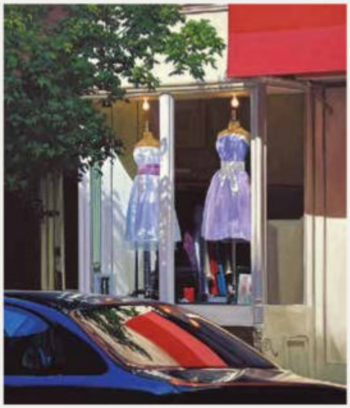

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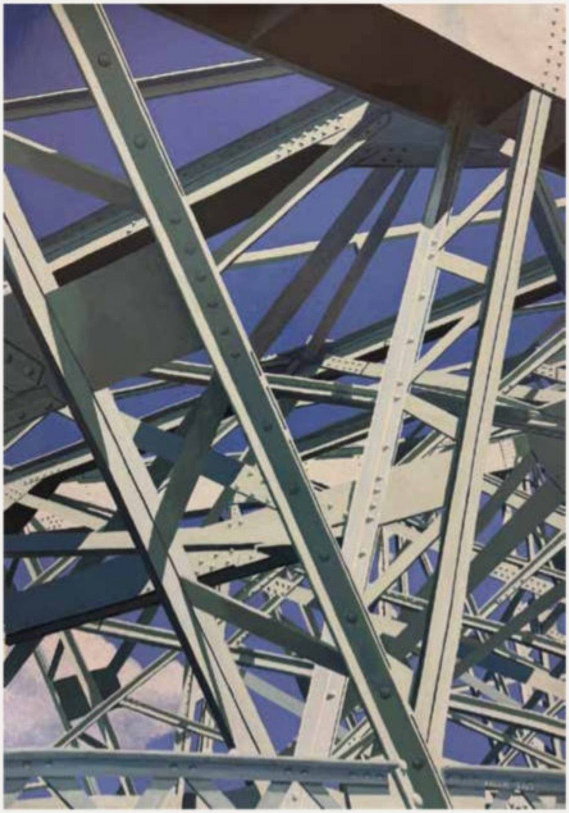
George Billis Gallery

122 Norfolk Street
New York, NY 10002
(917) 273-8621
gallery@georgebillis.com
www.georgebillis.com

After establishing his gallery in the Chelsea Art District in Manhattan for over 30 years, George Billis has moved the gallery to the Lower East Side neighborhood of New York City. The new gallery space offers a large rectangular 1,500-square foot exhibit space in addition to ample storage and two smaller gallery rooms. The gallery exhibits work from mid-career to established artists as well as secondary market. Specializing in realism and cityscapes in particular, the gallery carries paintings, drawings and works on paper in its inventory. Veteran art dealer George Billis has worked in the New York City art world for more than three decades, witnessing changes in the art districts and the great growth of his namesake art gallery. Billis also has a gallery in Fairfield, Connecticut.



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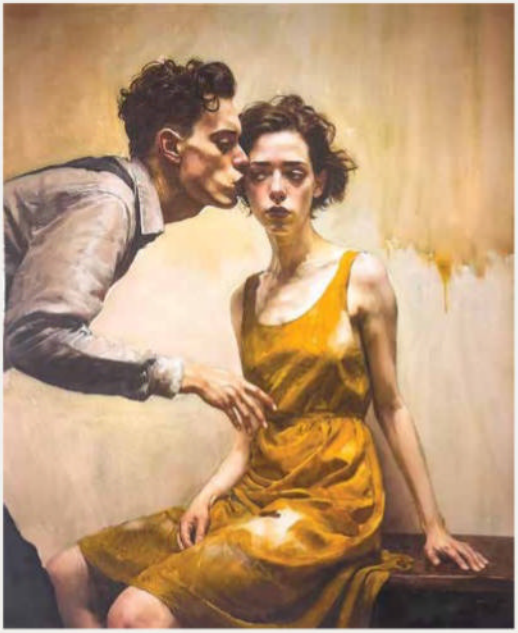
1
George Billis Gallery, *Manhattan Exit Only*, oil on canvas, 38 x 60 in., by Eric Nash.

2
George Billis Gallery, *The Lavender Dress*, oil on linen, 42 x 36 in., by Stephen Magsig.

3
George Billis Gallery, *Bridge*, oil on paper, 36 x 26 in., by Roland Kulla.

ARCADIA
421
ARCADIA GALLERY
RICHIE CARTER
ARCADIA GALLERY

1
The facade of Arcadia Contemporary in New York City.



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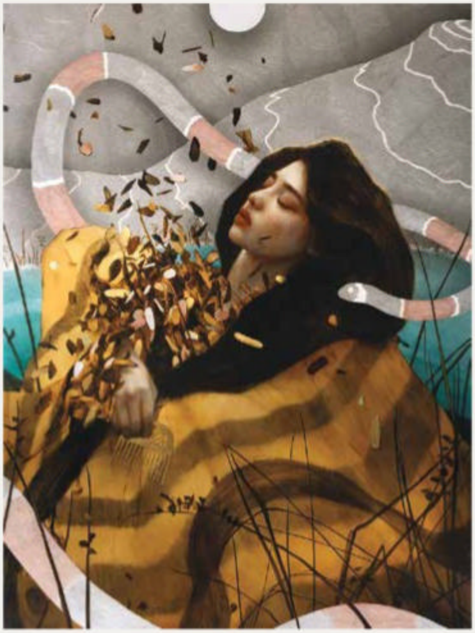
Arcadia Contemporary, *Last Chance*, watercolor on panel, 23 x 19 in., by Brian Haberlin.



3
Arcadia Contemporary, *I Am Not Who I Appear To Be*, oil and gold leaf on panel, 24 x 18 in., by Brad Kunkle.

Arcadia Contemporary

421 W. Broadway
New York, NY 10012
(646) 861-3941
info@arcadiacontemporary.com
www.arcadiacontemporary.com

Arcadia Contemporary emerged in 2000 with a mission: to spotlight the excellence of representational artists. In 2001, Arcadia opened its doors on Greene Street in Manhattan's Soho District, swiftly gaining global recognition for its dedication to showcasing works that exhibit both technical brilliance and distinctive, unique styles.

In 2014, this vision evolved into Arcadia Contemporary, reflecting a renewed focus on artists seamlessly blending classical techniques with contemporary narratives. After 15 years on Greene Street, Arcadia Contemporary ventured westward in 2016, settling in Pasadena on the renowned Colorado Boulevard in the historic Old Town District. After five years in California, Arcadia returned east in 2021, unveiling its new and current gallery at 421 West Broadway.

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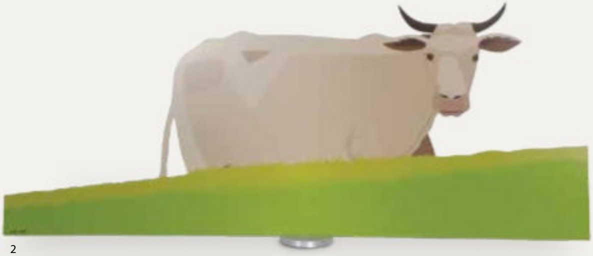
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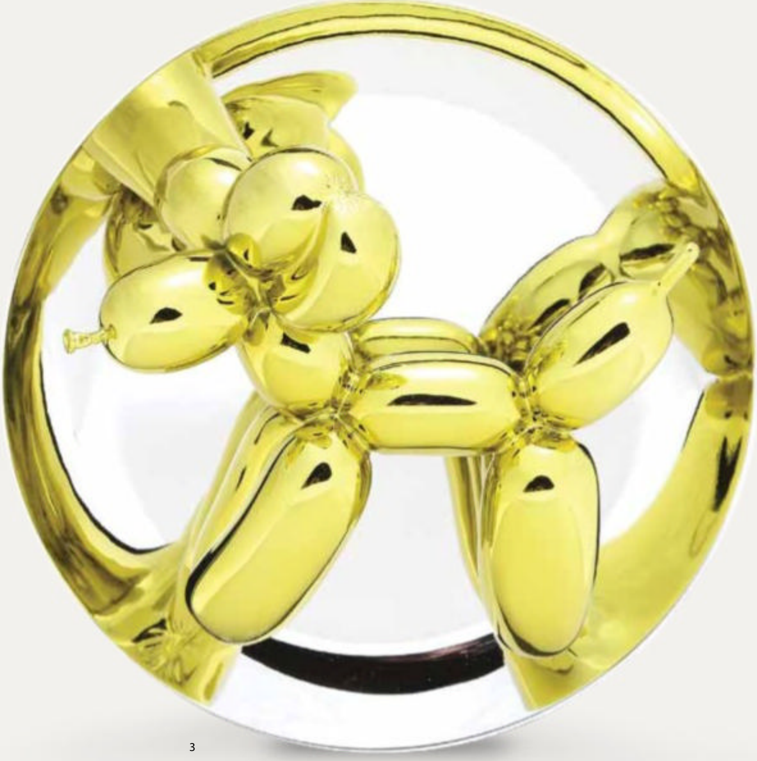
RoGallery

47-15 36th Street
Long Island City, NY 11101
(718) 937-0901, art@rogallery.com
www.rogallery.com

Nestled in the heart of a 10,000-square-foot Long Island City warehouse is a treasure trove of prints, paintings, sculptures and more. Inside, every wall and surface is adorned with art. Even a light browse through this collection reveals pieces by legendary artists like Andy Warhol, Romare Bearden, Will Barnet, Hunt Slonem and Robert Indiana.

RoGallery has been operating for over four decades, and rather than set up shop in a sparse gallery in Chelsea, head purveyor Robert Rogal decided to place his roots in Queens. It was here that he amassed a collection of 30,000-plus works from every medium, style and era, all of which are available online at RoGallery.com and viewable in person by appointment only.

Art professionals know the gallery as a primary source for all of their artwork needs, including consignments, in-house packing and worldwide shipping, framing and more. RoGallery has fostered relationships with interior designers, art advisors, architects, museums, universities, hotels, hospitals and other trade professionals.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1
The exterior of RoGallery.

2
RoGallery, *Cow*, 2004, screenprint on both sides on aluminum, ed. of 99, signed and numbered, 16¼ x 41¼ in., by Alex Katz.

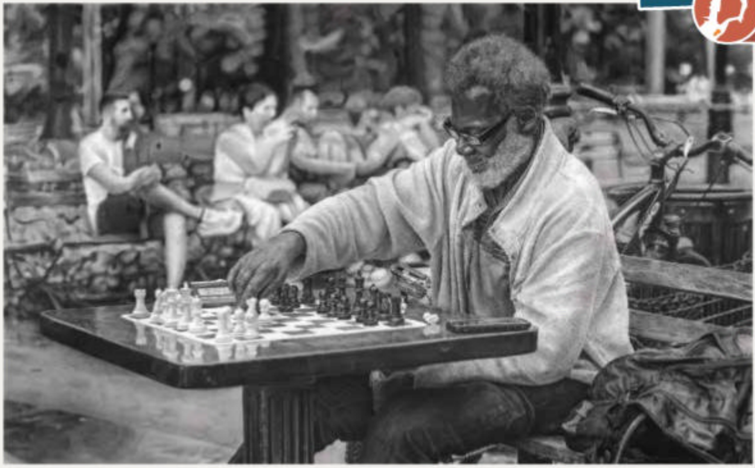
3
RoGallery, *Balloon Dog (Yellow)*, 2015, porcelain with mirror finish, ed. of 2,300, 10½ x 10½ x 5 in., signed and numbered on verso, by Jeff Koons.

Jamie Cassaboon

Hopewell Junction, NY
jcassaboonart@gmail.com
www.jcassaboonart.com

The core of Jamie Cassaboon's artwork exists in observation. "I'm drawn to the stillness of a captured moment—where energy, movement, light and shadow converge into a larger story. Through careful rendering of the ordinary or overlooked, I hope to inspire a deeper engagement with what surrounds us immediately, and by extension, the broader world we inhabit."

While the artist often focuses on the minute and detailed, he also seeks the simple beauty found in everyday life—"the lines, rhythms and humanity that connect us all. Deeper engagement with everyday moments, people, and experiences fosters a richer understanding of the world and our place within it. There is profound overlap in behavior and appearance of all people; to explore and understand one can evoke feeling and insight into all."

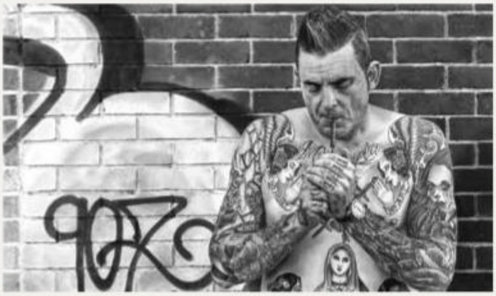


1

Sandra Hildreth

Adirondack Paintings
182 Lake Street, Saranac Lake, NY 12983
(518) 832-0081
art@sandrahildreth.com
www.sandrahildreth.com

Just five hours from New York City, the dark forests and ragged mountains of the Adirondacks are the home and inspiration for Saranac Lake artist Sandra Hildreth. Like the Hudson River School artists of the 19th century, she has explored and recorded her experiences of these "forever wild" lands that have captured her heart. Most of her oil paintings are done in plein air, as she loves the spontaneity of being totally immersed in the landscape and painting on the spot. Her paintings carry Thoreau's message "in wildness is the preservation of the earth." They focus on the wild, unbroken forests and jumbled boulders that are opposite of cultivated fields and groomed gardens. Signs of civilization sometimes work their way into her paintings, in contrast to the mountains in the background, telling the stories of the land. Color, light and composition guide the viewer into scenes that Adirondack hikers will recognize. Hildreth exhibits in solo, regional and national juried shows and plein air events. Her Saranac Lake studio is open by appointment.



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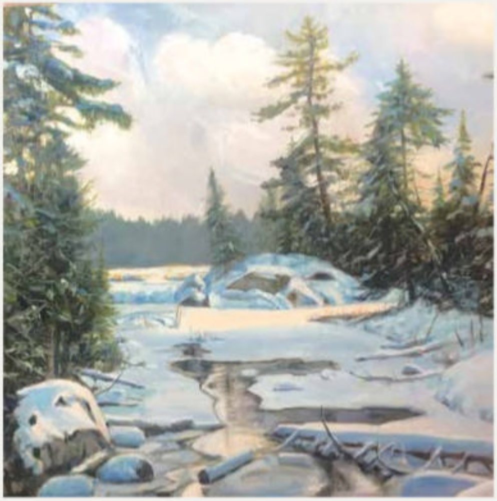

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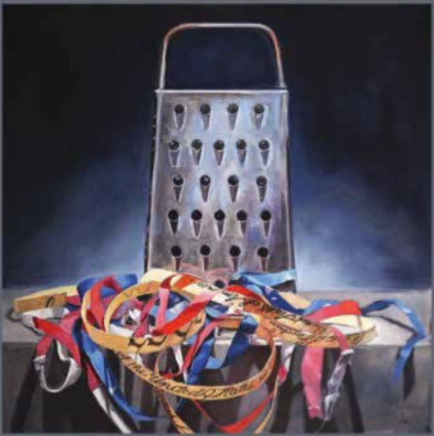
1
Jamie Cassaboon, *Chess Player*, graphite on paper, 20 x 33 in.

2
Jamie Cassaboon, *Man with Cigarette*, graphite on paper, 19 x 33 in.

3
Sandra Hildreth, *Barnum Brook, Winter*, oil on linen, 20 x 20 in.

BRIAN McCLEAR



Grate Again 40" x 40" oil/canvas

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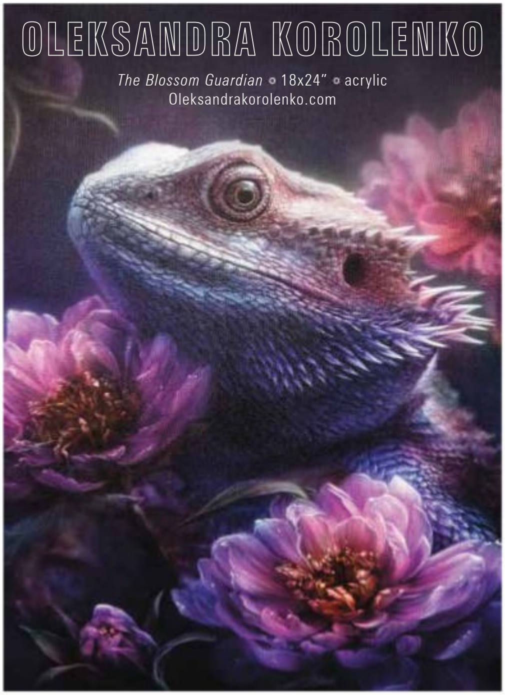
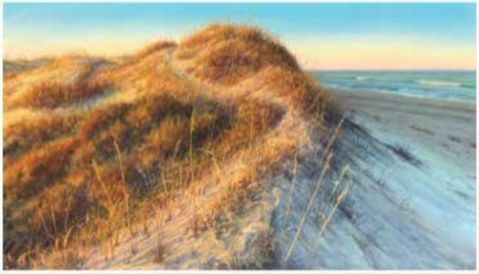

OLEKSANDRA KOROLENKO
The Blossom Guardian ◦ 18x24" ◦ acrylic
Oleksandrakorolenko.com

Lori Goll

Signature Member, Pastel Society of America



"Father Dune", pastel, 17.25 x 30"

Upcoming November Shows

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Seaside Art Gallery • Nags Head, NC

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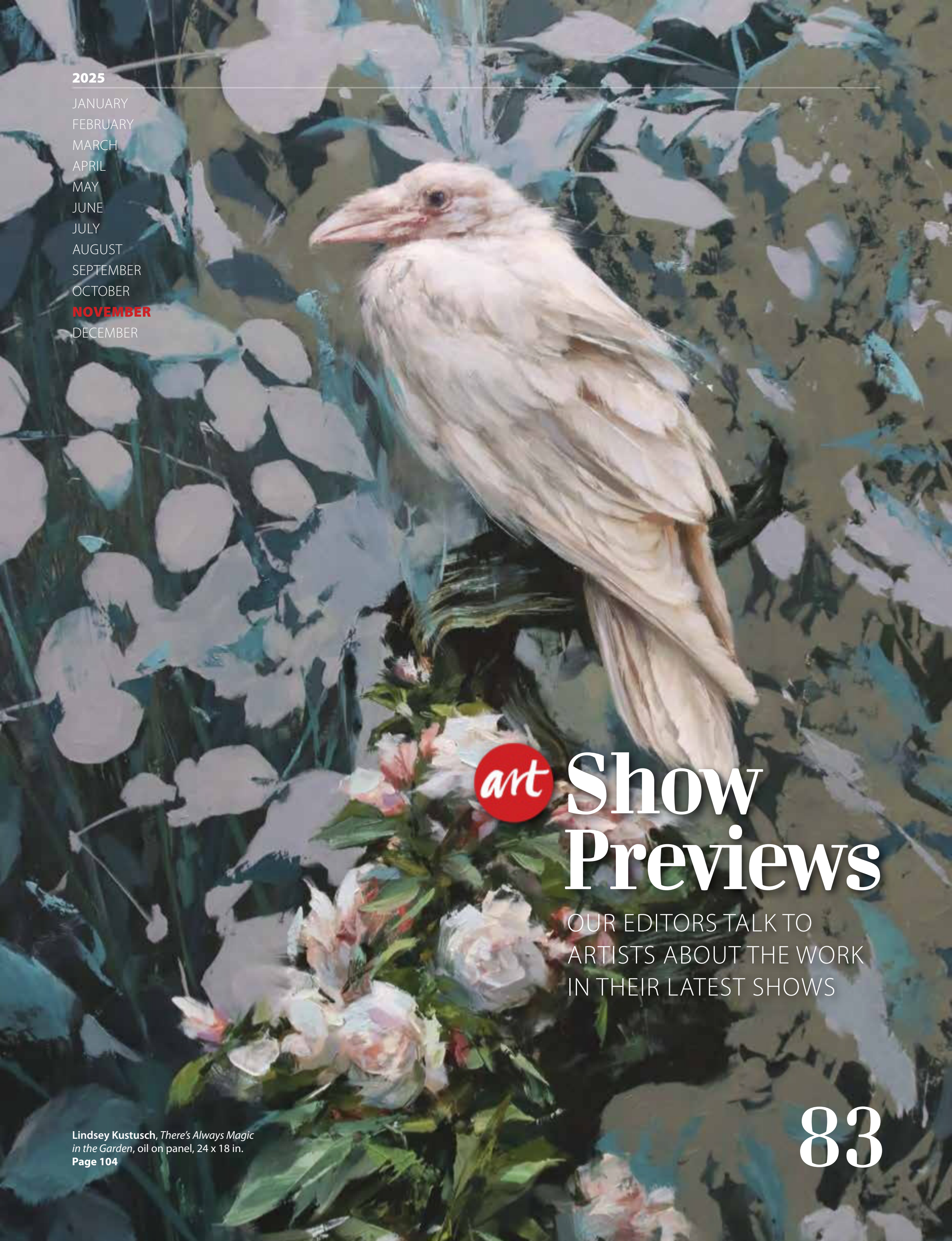
Grant Gilsdorf, Beel-Lieve in the Mission, oil on ACM, 30 x 24".

Artwork: Courtesy of RJD Gallery

AMERICAN art COLLECTOR



art Show Previews

OUR EDITORS TALK TO ARTISTS ABOUT THE WORK IN THEIR LATEST SHOWS

Lindsey Kustusch, *There's Always Magic in the Garden*, oil on panel, 24 x 18 in.
Page 104

11/13-12/7 New York, NY

JOSÉ LOPEZ VERGARA

The Protector

By Michael Clawson

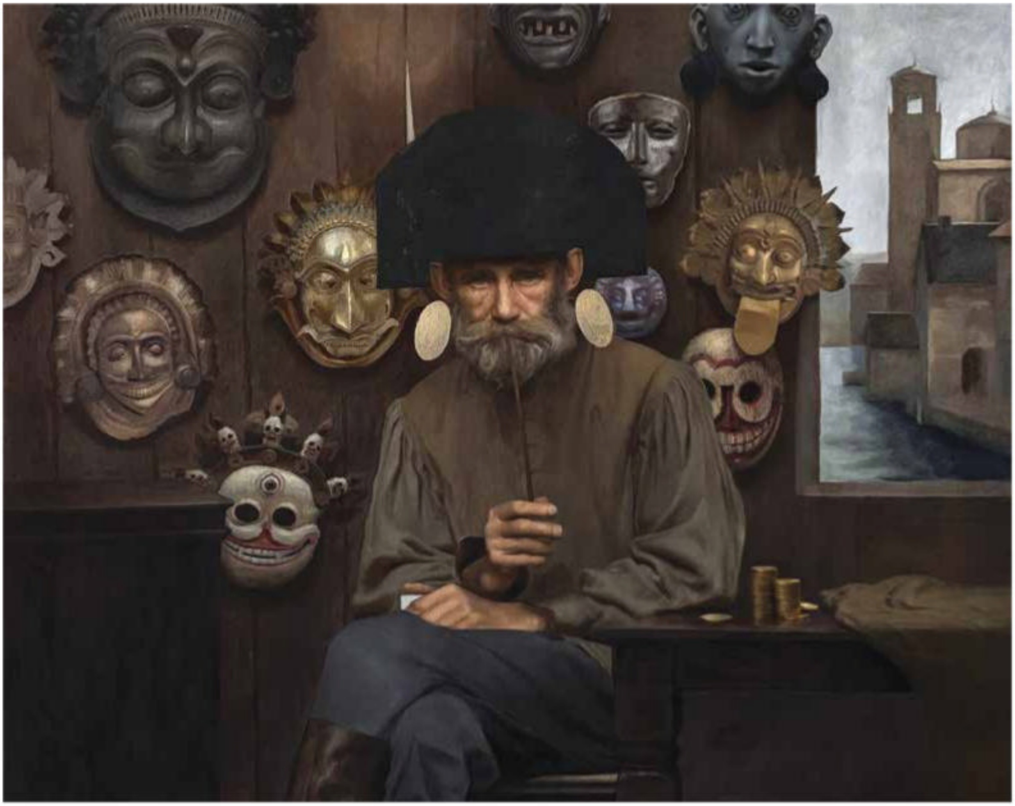
Two years ago, when José Lopez Vergara's son was born, the painter had that moment that many fathers have as they hold their tiny newborn children in their arms. It was that feeling of dread about the world this new person will inhabit, and how will he as a parent protect this innocent baby.

Vergara took that fear and trepidation and put it in his painting *Mother*, which shows a woman holding a newborn baby as a wolf-like creature hovers over her shoulder. The painting explicitly invokes the Madonna. It is also imbued with danger and anxiety, and yet there is love and calm within the cocoon-like embrace between mother and child. "That's my wife and my son when he was three months old. When he was born, I was super protective. He came into the world and everything changed," Vergara says. "This was a thing I needed to express about protection. The beast in the painting is very scary and very dangerous. And because of that you need an aggressive protector. It's about the beast and the mother, but it's also about life itself."

Vergara lives in a small mountain town near Madrid, Spain, where his grandfather was born before emigrating to Mexico, where Vergara was born. His family has been on his mind as he creates work for his upcoming show at Arcadia Contemporary in New York City. The show, which will have around 10 new works, opens November 13. "It's hard to let go of some of these paintings because they are about my family. There is

1
The Vendor of Masks, oil on canvas, 40 x 50½ in.

2
Mother, oil on canvas, 39½ x 29 in.



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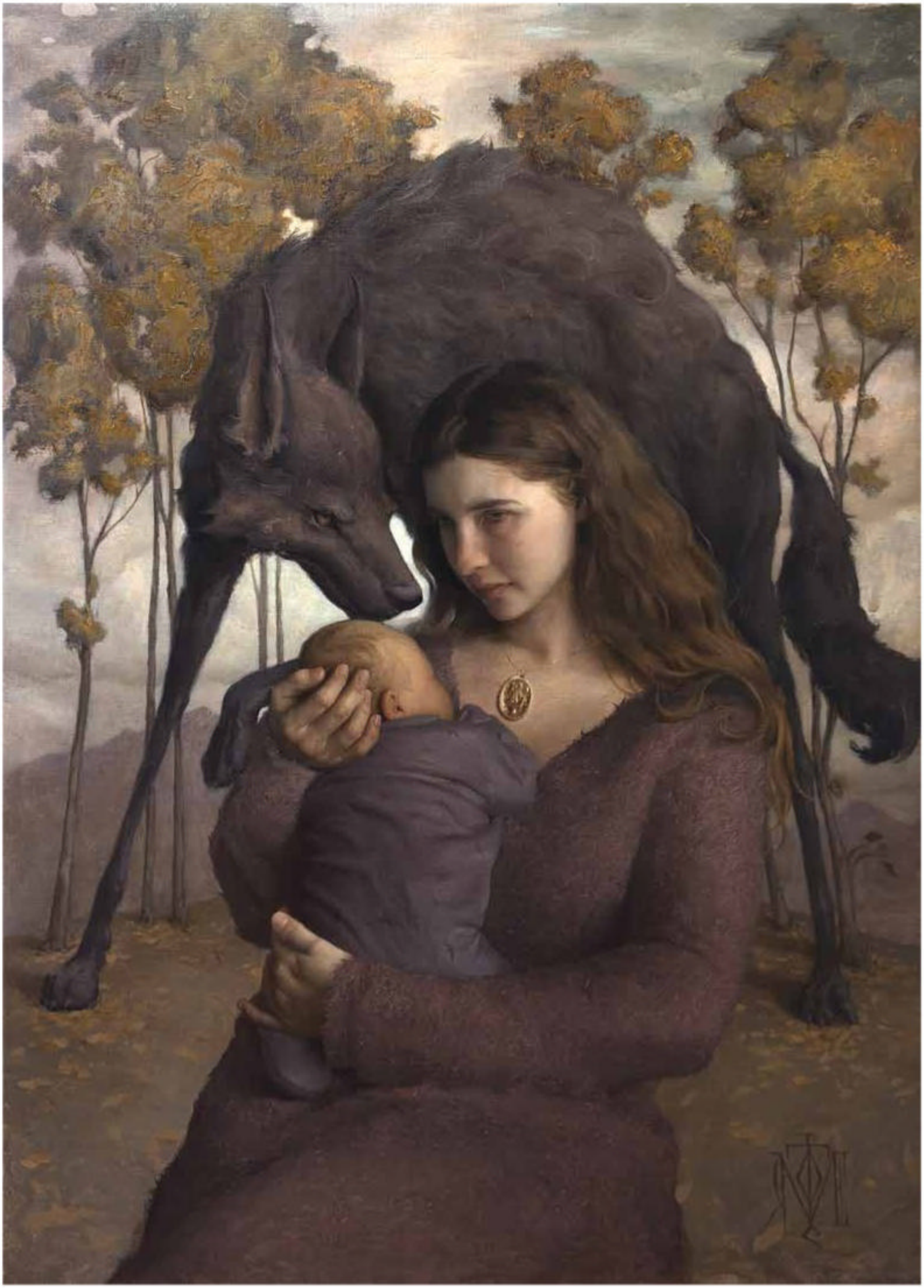

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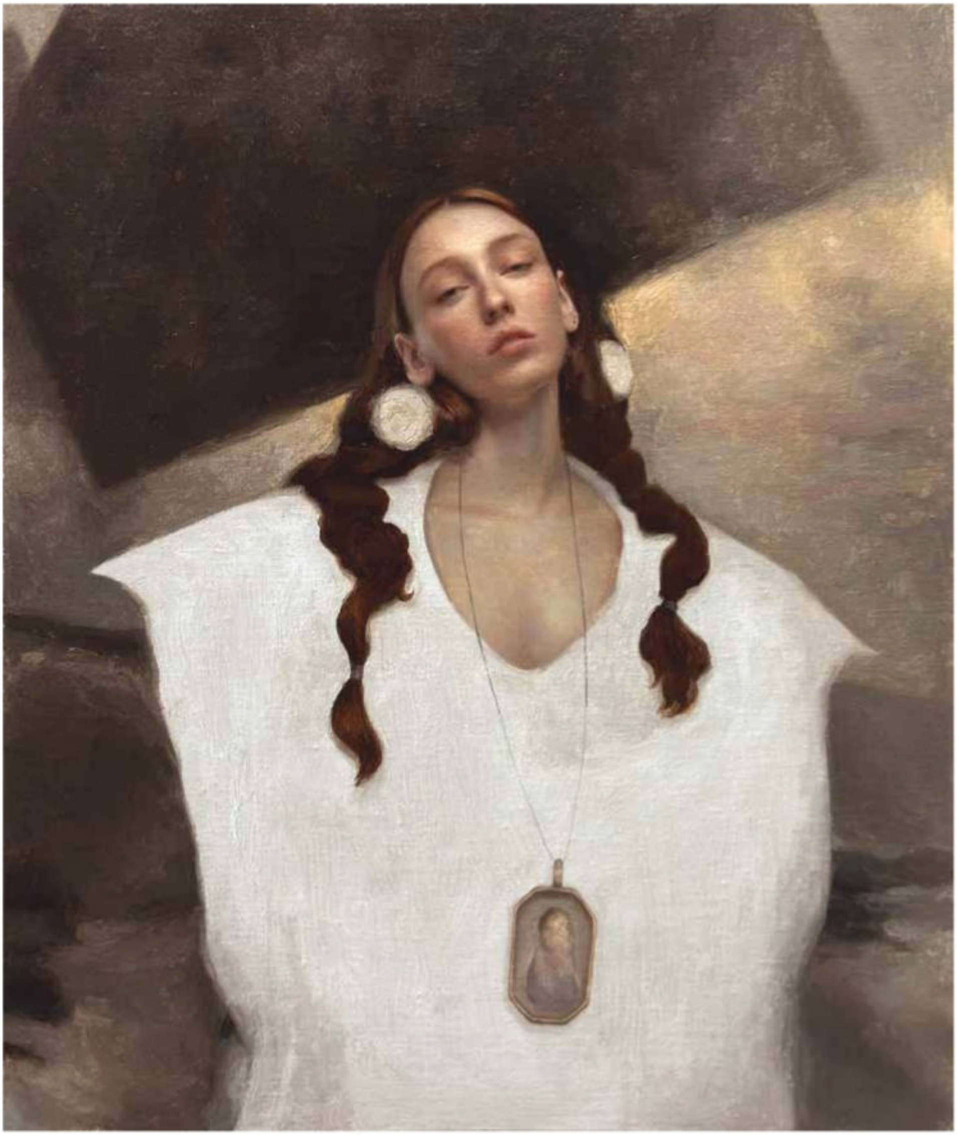

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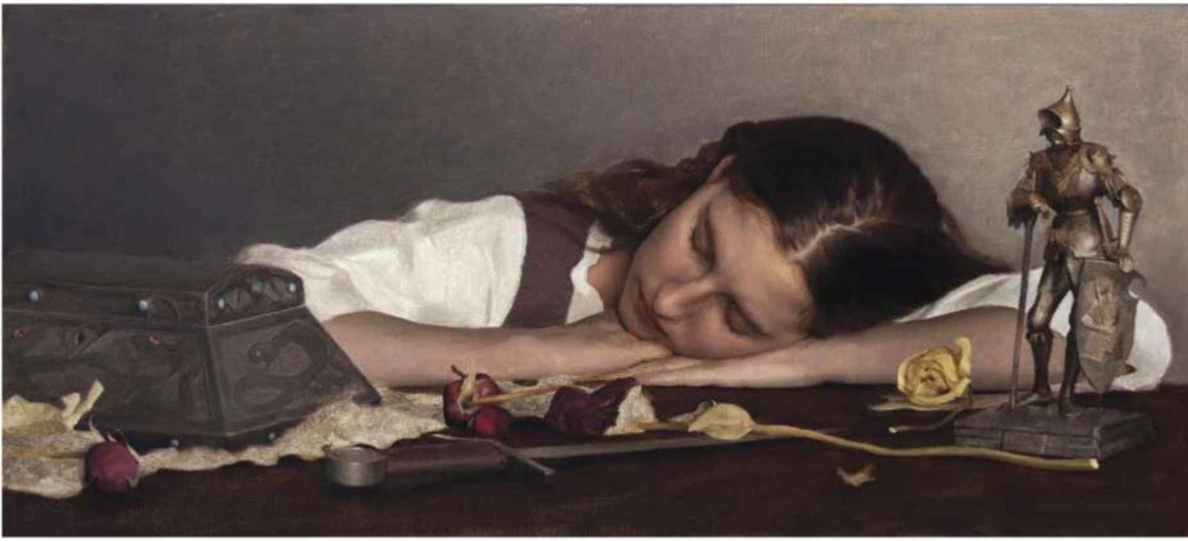
a part of me that wants to keep them forever," he says. "But there is also a part of me that is ready to let them go and be in the world."

For his newest show, Vergara paints cultures from all around the world—from Spain, Mexico and Greece to Africa and Asia. "I tried to incorporate every culture into one mythological race of people. They embody all of humanity into one culture, but all mixed together," the artist says. He points to his painting *The Vendor of Masks*, which shows an old man sitting in front of a display of masks from all around the world. "The

3
Relic, oil on canvas, 16 x 13½ in.

4
Armory, oil on canvas, 14 x 31½ in.

5
Omen, oil on canvas, 18½ x 24½ in.



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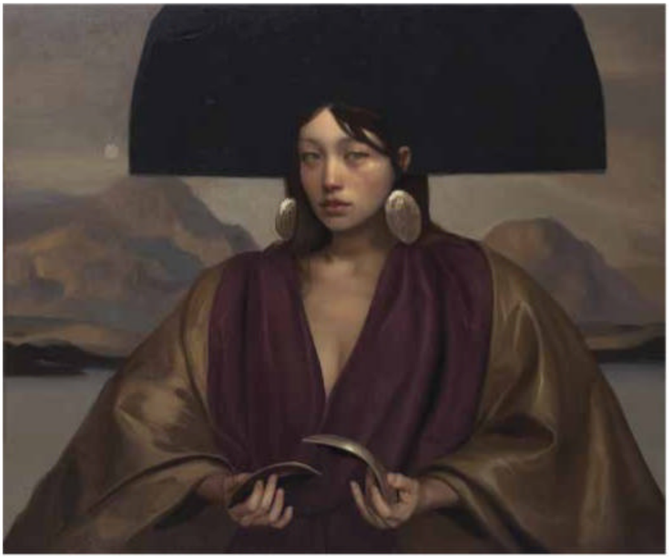
man is Russian with blue eyes, but the hat and earrings and jewelry come from other cultures. I want people to understand they have all ended up in the same place from many different starting points."

The artist is being more careful with what he paints these days, mostly because he's aware that the greatest currency in the world is time. "I'm evolving. I think the mentality changed when my son was born. I gave more importance to the quality of the work. There is always a push to do more, more, more. But I want to make art that is worth looking at. I don't want to paint for the sake of painting. I don't want to lose myself in this world of chasing the next sale. That way of thinking can make very cheap ideas. They may be beautiful and may sell, but it can be a very easy trap to fall into as a painter."

Vergara has made the most of his time by creating personal, heartfelt paintings that reveal his masterful ability to capture light, emotion and his unique understanding of the world and its diverse inhabitants. Time, he says, is not being wasted. "Every painting matters," he adds.



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Other works in the show include *Armory*, showing a young girl asleep at a desk with various objects around her, including a knife, a small statue and a carved box; *Relic*, which features a woman wearing a large headpiece common in some Indigenous cultures of South America and Central America; and *Omen*, this one featuring a woman wearing the same headpiece but also wearing a dress similar to a traditional kimono worn in Japan. Vergara's blending of cultures and clothing supports a vision of a universal culture. "Everyone can be part of it," he says.

The show hangs through December 7.

Arcadia Contemporary 421 W. Broadway
New York, NY 10012 • (646) 861-3941
www.arcadiacontemporary.com

11/1-11/30 Romeo, MI

MARY CARROLL

Wild Things

By Michael Clawson

Humans have homes, which are most frequently some sort of wood, glass or metal box where we store our stuff, eat our meals, sleep and experience the ups and downs of life. For the animal kingdom, home is the entire planet—no box needed. For Mary Carroll's newest show at RJD Gallery, she explores nature, home and how they intersect with living beings of all types.

"I fight to cling to ways in which I feel like I belong to this world. I feel out of place, or perhaps out of time. I often find my thoughts longing to go back to somewhere I think of as 'home,' but I don't know what, or where that place is. It seems like a place in the wild that is free of human constructs and timelines, and the pandemonium around our society," Carroll says. "I wanted to develop a body of work that described the idea of lost and silenced places—where the wild has come to grow back in, and the human things are falling away. These paintings explore the idea of being animal, and the way they live in the immediacy of experience without the burden of ego and excess of humanity, and then into a world abandoned to rewild."

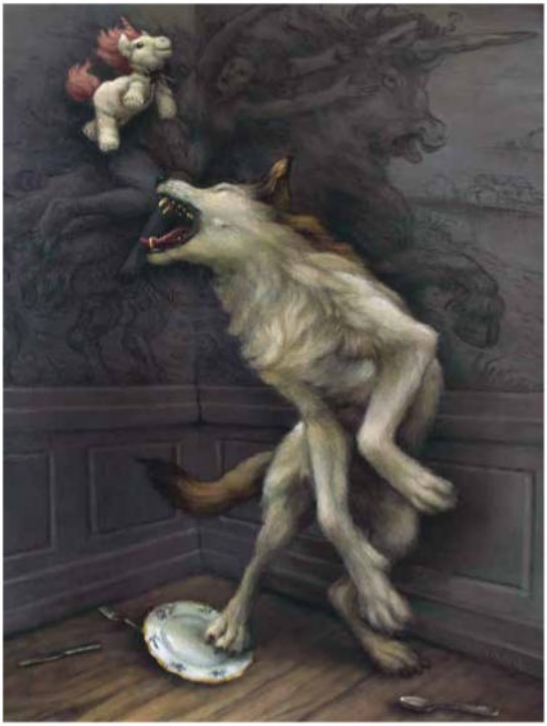
Her new show, titled *The Discoverers – Nature's Stories Retold*, was directly inspired by the Wendell Berry poem "The Peace of Wild Things," which echoes many of the themes Carroll is exploring:

When despair for the world grows in me
and I wake in the night at the least sound in fear
of what my life and my children's lives may be,
I go and lie down where the wood drake rests in his
beauty on the water, and the great heron feeds.
I come into the peace of wild things
who do not tax their lives with forethought
of grief. I come into the presence of still water.
And I feel above me the day-blind stars
waiting with their light. For a time
I rest in the grace of the world, and am free.

1
Feast of the Unicorn,
acrylic and ink,
24 x 18 in.

2
The Shadow That Comes Inside, acrylic, 24 x 18 in.

3
The House on Eden Road,
acrylic, 24 x 30 in.



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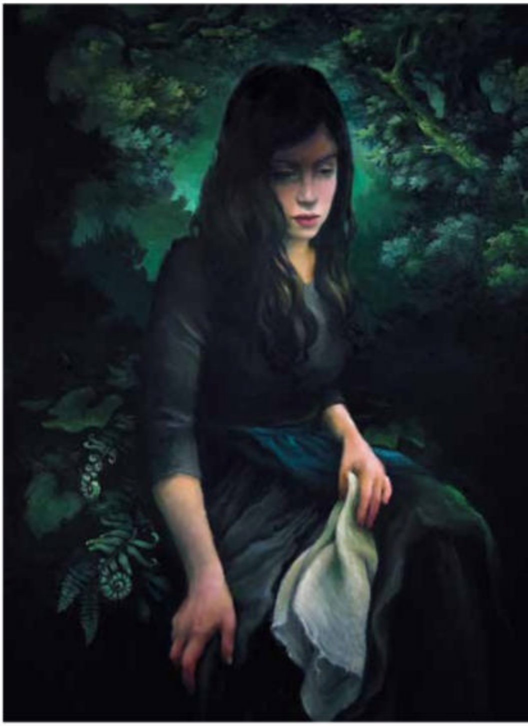

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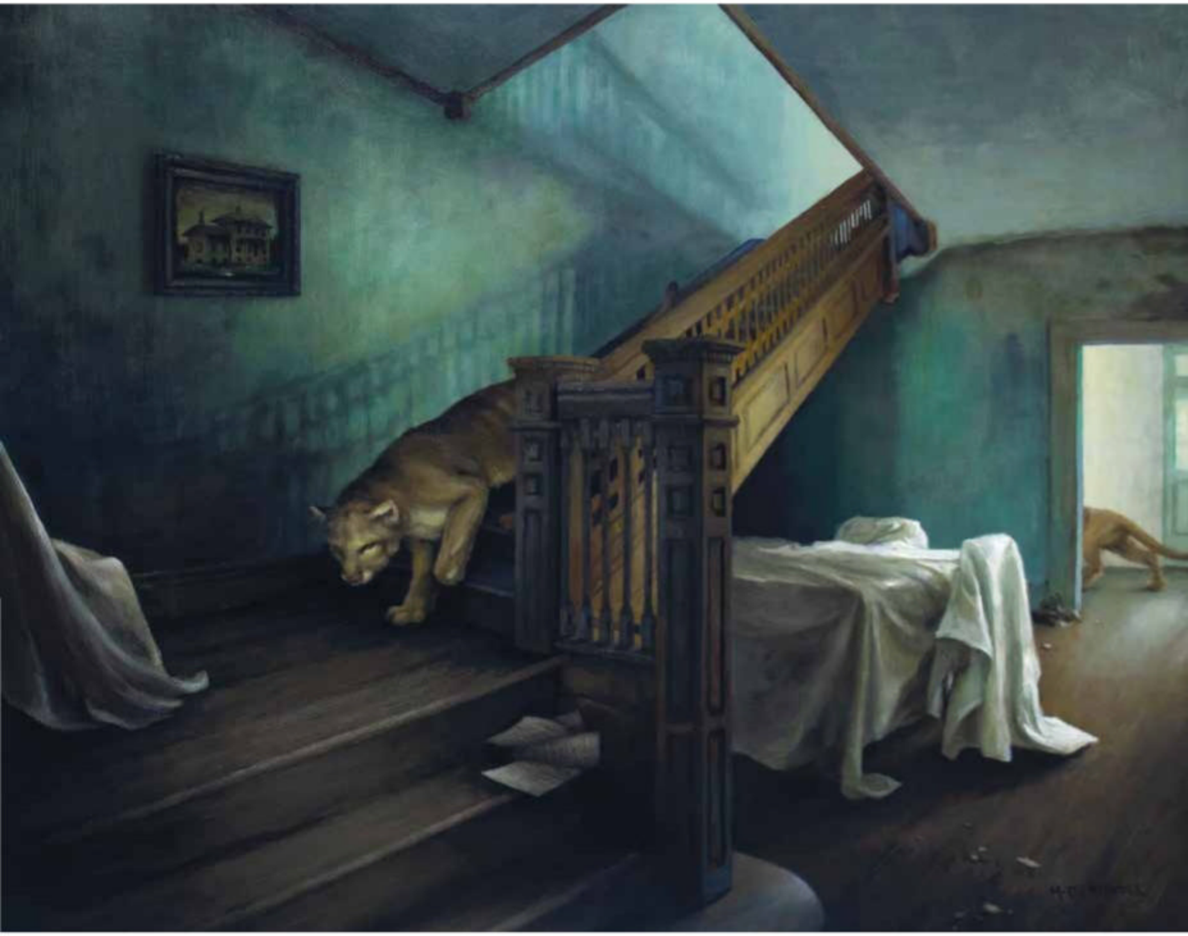

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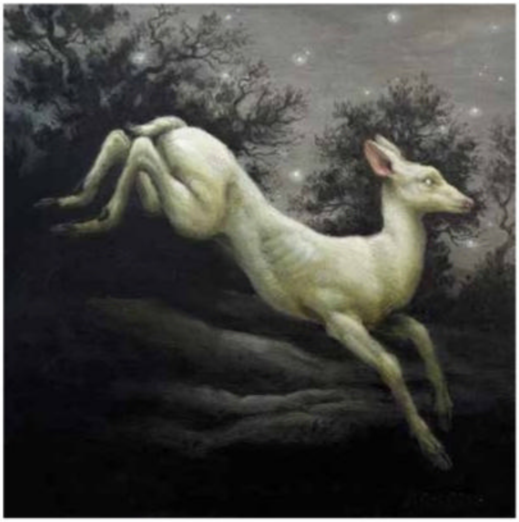
One of the key pieces of the new body of work is *The House on Eden Road*, which has mountain lions occupying an abandoned home. “I adore old fables and mythologies and spent a lot of time as a child illustrating little stories that I wrote. Each of my paintings comes from the beginning of having written something down. A story as simple as one or two lines, or pages worth of ideas and narratives come until the origin of the painting surfaces,” she says. “But *The House on Eden Road* was an outlier in that it was influenced by Daniel Mason’s 2023 book *North Woods*, which I found to be an entirely staggering work. The novel chronicles generations of people that have lived on a single area of land in western Massachusetts over the span of 400 years. It tells of the transformation of the land, once described as a new kind of Eden, and the house that was built there, which later fell into disrepair and was claimed by mountain lions. ‘Through silent hall the great cat slunk, her whiskers taut, her eyes ablaze. The moon through window cast its glow and lit the halls be-silenced maze.’”

Another work in the show is *Feast of the Unicorn*, which continues her theme of animals in abandoned domestic settings. “The dining room in the painting *Feast of the Unicorn* is one of these forgotten places; vestiges of past lives show up in the child’s unicorn stuffie and the mother’s fine China, but now the wolf has come. I envisioned it playing with the stuffed unicorn so that the two worlds would overlap,” she says. “The unicorn serves as a symbol of our mythologies in ancient times, and the wallpaper



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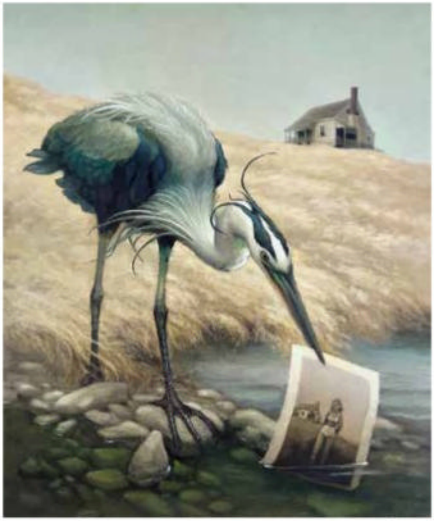

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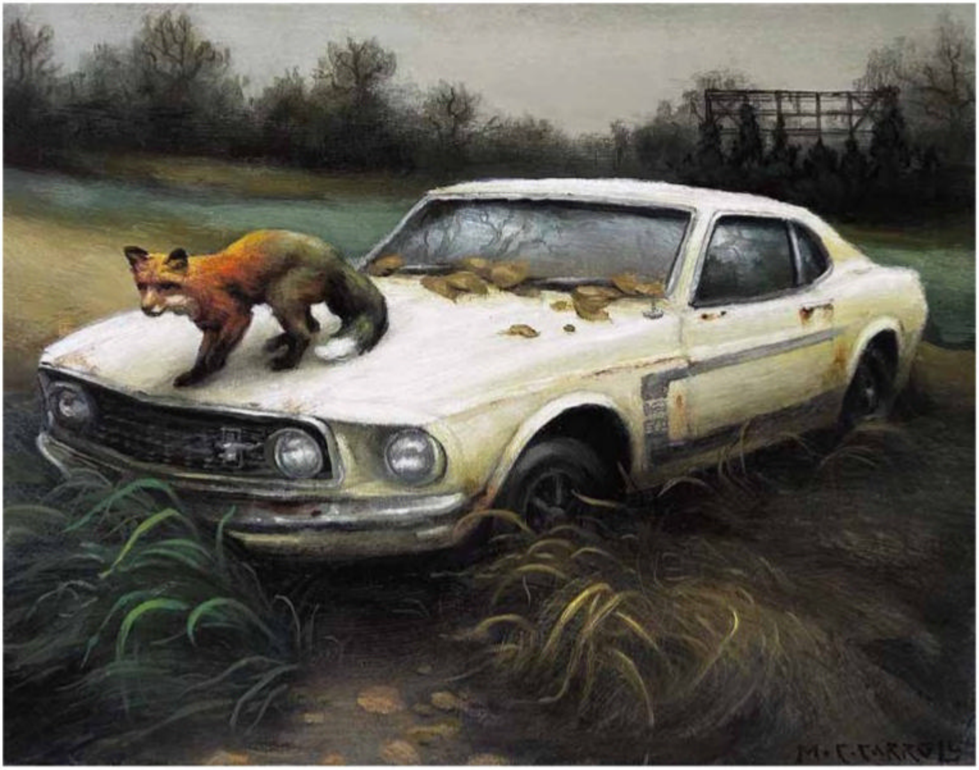

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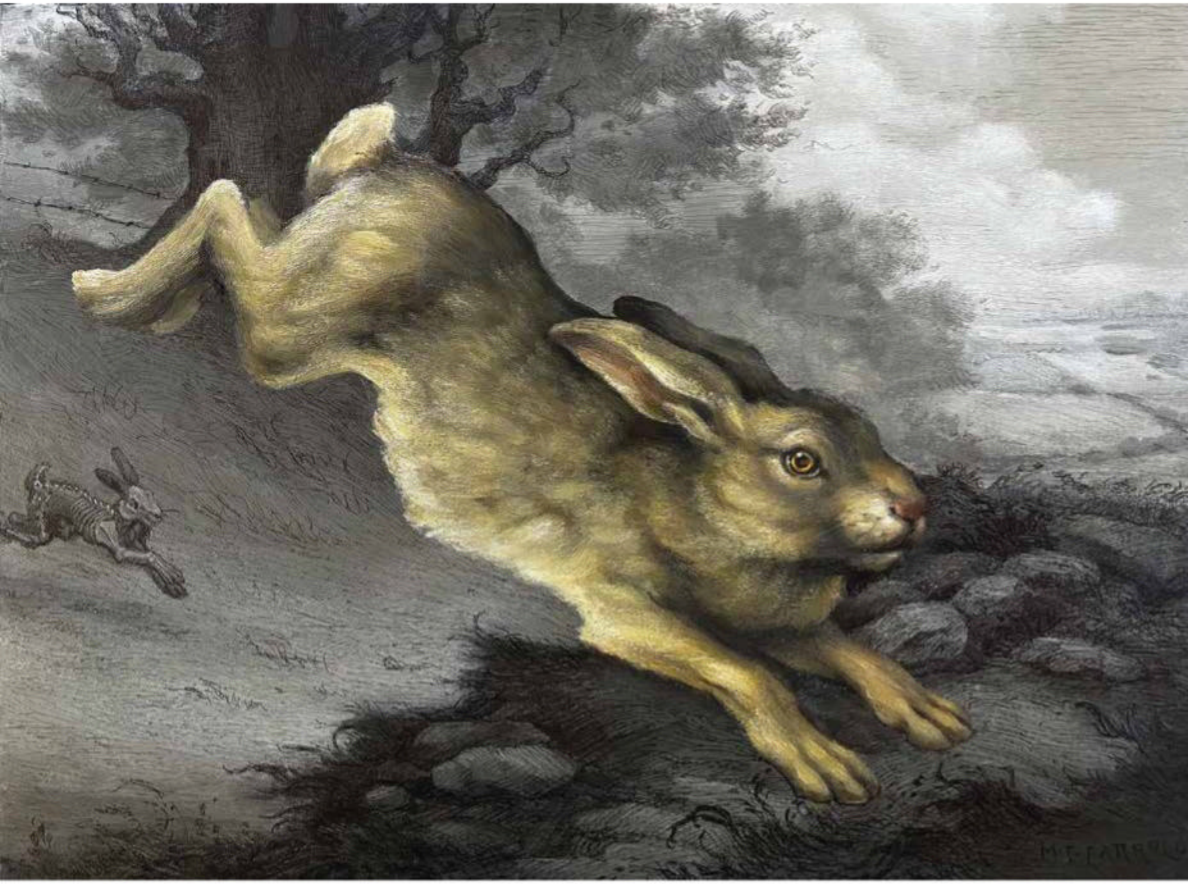

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in the back shows [Albrecht] Dürer's 1516 etching of Persephone's abduction to the Underworld. I composed the painting with his etching as wallpaper not only for his depiction of the unicorn, but also for the idea of our world becoming barren and dormant, as winter comes once Persephone is gone. It shows us the cyclical mark of the seasons, or of death and rebirth."

Carroll continues: "There is a bend in the river at the edge of the woods, where nearby a blue heron nests. It stabs at the water like a lightning strike and snatches out a minnow after having been statue—still for minutes on end. I spend what time I can settled into the still places of the land around my house, observing. I wanted to write the heron into a narrative about its living alongside us, but in lives past and places left behind, as seen in *The Water's Edge*. The bird pulls an old photograph from the river with the same instinctive ease that it catches its minnows. Behind it stands a small old homestead on a hill. The woman in the photo from the 1940s was in a stack of old family portraits and snapshots, but I don't know of what relation she is to me. In the photograph, she stands in a bikini in the front yard of the same house in the distance that I painted behind the heron. I hope that you can feel her there still, standing in front of the old home, if even as a phantom."

Joi Jackson Perle, RJD's gallery director, says, "Mary Carroll imagines a world seen through the eyes of wildlife—discovering, and rediscovering, the earth in our absence. How might animals respond to the remnants of our manmade environment, to the objects and treasures once so cherished? Her work invites us into an evocative mystery, where the stage is set for modern-day fairy tales."

The show hangs through November 30. ●

RJD Gallery 227 N. Main Street • Romeo, MI 48065
(586) 281-3613 • www.rjdgallery.com

4
Stargazer, acrylic and ink, 12 x 12 in.

5
The Water's Edge, acrylic, 24 x 20 in.

6
Drive-in, acrylic, 8 x 10 in.

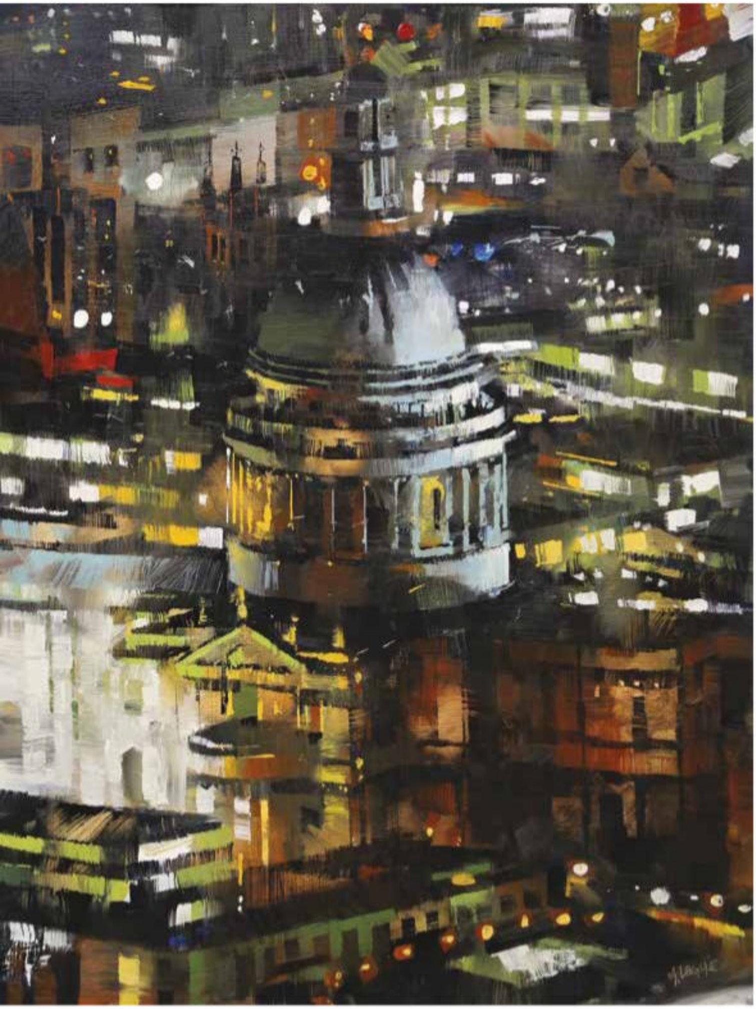
7
The Fear of Man, acrylic and ink, 12 x 16 in.

CLAUDIO CIONINI & MARK LAGUË

Around the World

By Sarah Gianelli

From London to Manhattan, Florence to Paris, and beyond, the grand vistas and intimate street scenes of Claudio Cionini and Mark Laguë take viewers on a transatlantic journey to the most romantic cities around the world. Nearly 40 paintings by the artists will hang side by side at Principle Gallery in Alexandria, Virginia, from November 14 through December 1.



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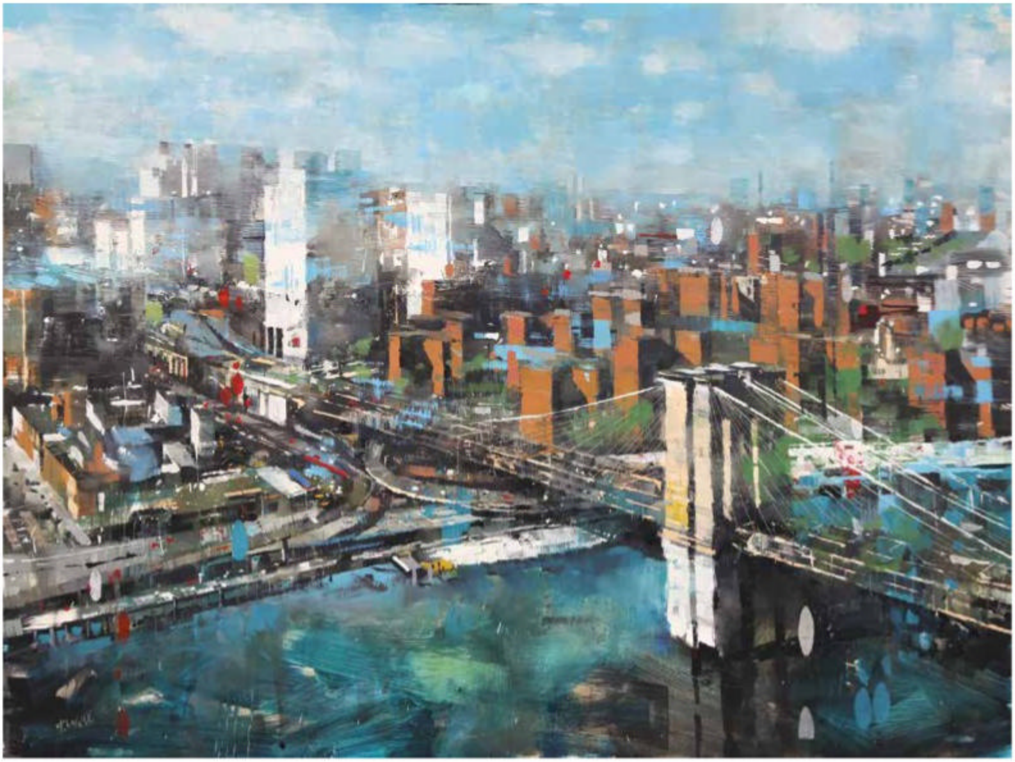
Laguë, who is known for his contemporary style, and the energy he infuses into his canvases through his confident brushwork and bold use of color, has always been drawn to urban subject matter "because of the way light rakes across the architecture," he explains. "Also, I find the way that I organize values lends itself to more geometric, man-made shapes, as opposed to the more organic shapes found in nature…As a predominantly visual artist, I think it's important to see what I'm painting through an abstract lens, and be less concerned about the 'what' I'm painting, and more concerned about the 'how.' I'm really trying to push for more and more value consolidation, to give the work an abstract quality, which provides the viewer the opportunity to visually fill in the blanks of the less resolved areas."

His application of blocky, geometric forms come to the forefront in works like *Brooklyn Vista*. Upon close inspection, the buildings start to dissolve into abstraction but Laguë's more painterly rendering of the river, sky and clouds, and graceful lines of the bridge cables, maintain the painting's coherence.

"I think this is a successful attempt at minimizing shapes and values to the limit, while maintaining *just* enough information so that it's recognizable as Brooklyn," says Laguë. "I also like that I arbitrarily incorporated some blue in certain areas, that from a logic standpoint, makes no sense at all, but it just seems to work, and I don't know why. If I were to attempt the same subject again, I have no doubt it would come out a completely different work, and that's what keeps me excited about painting."

For *Saint Paul's London*, Laguë had to overcome the technical challenges that are unique to nocturnes. "The challenge with a night painting like this is how to handle the multiple light sources, without letting it descend into visual chaos," he explains. "It takes a lot of scrubbing out, and simplifying of shapes to come up with a composi-



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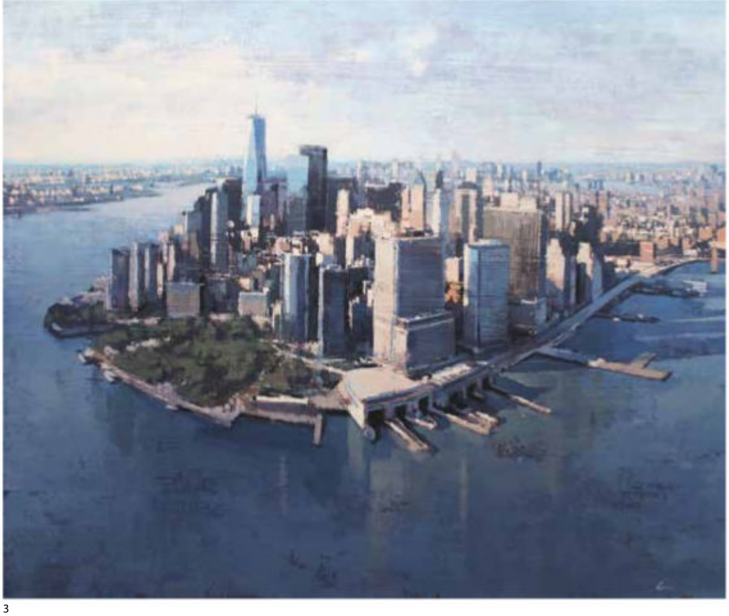

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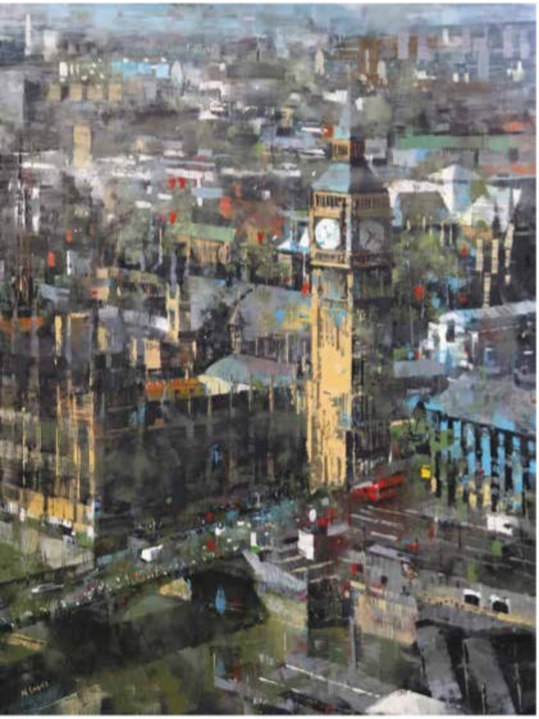
1
Mark Laguë, *Saint Paul's London Night*, oil on panel, 24 x 18 in.

2
Mark Laguë, *Brooklyn Vista*, oil on panel, 30 x 40 in.

3
Claudio Cionini, *Lower Manhattan*, acrylic on canvas, 37 x 45 in.



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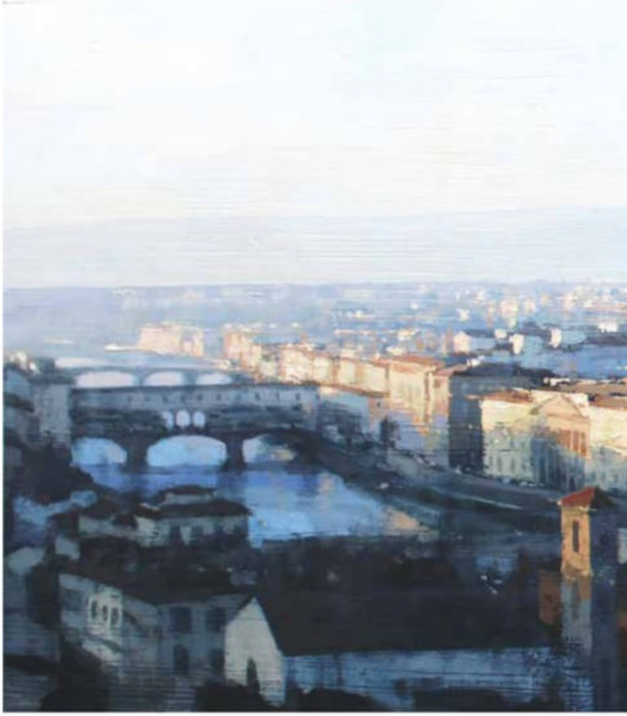

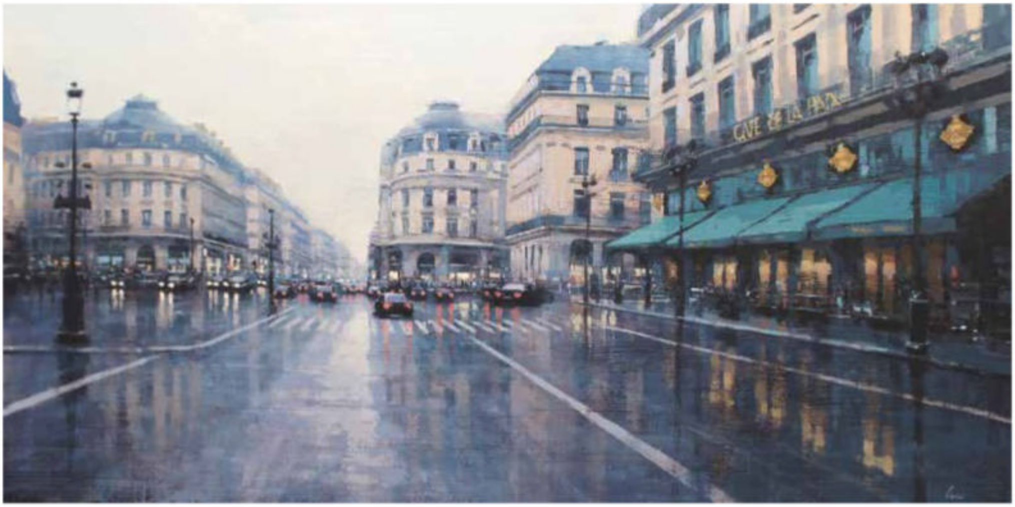
CAFE DE LA PAIX

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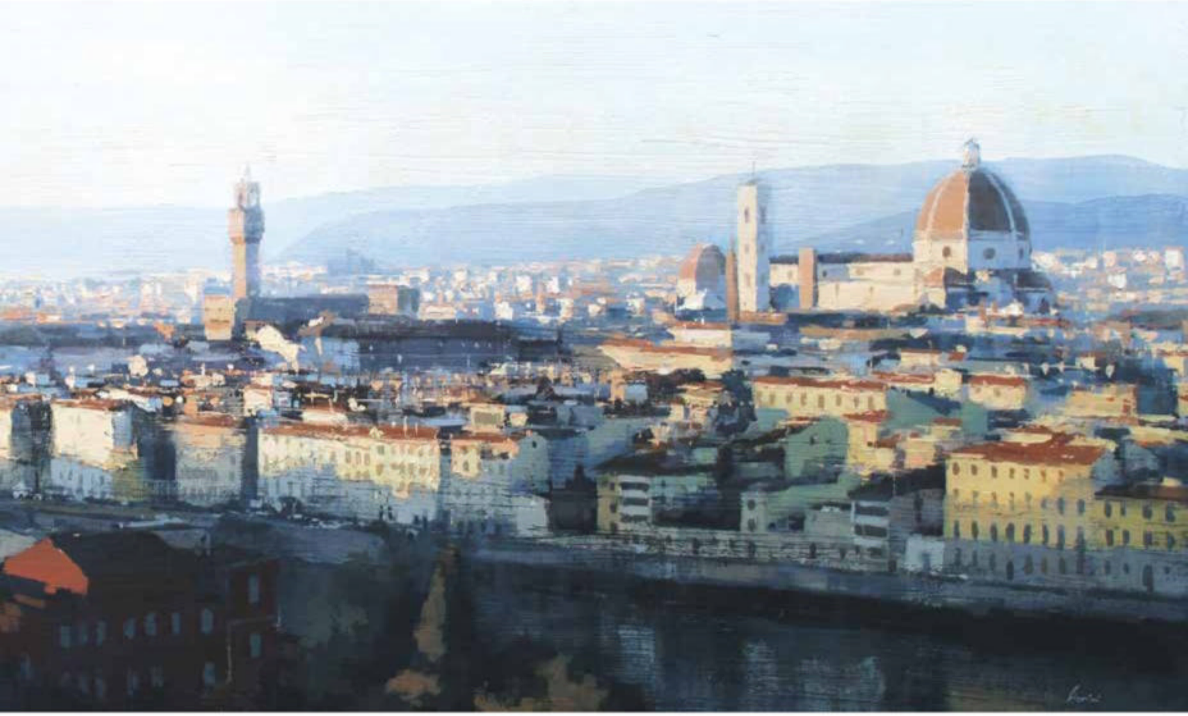

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tion that is simultaneously dramatic and calm."

If Laguë's work is defined by a modern dynamism, Cionini's cityscapes have a soft, atmospheric quality that invite quietude and introspection.

"What draws me to urban subjects is the power of space, the energy the city radiates through its form, color and movement," says Cionini. "I'm fascinated by perspectives that pull the eye toward the horizon, creating an illusion of almost infinite depth, where things gradually lose their weight and seem light, luminous...I'm also drawn to the meeting point between nature and the city, observing the urban landscape through shifting weather and light. Sunlight casting bold contrasts of warm and cool tones; rainy days that reflect the city on wet asphalt like a mirror; sunsets; and the darkness of night illuminated by artificial light—all these moments deeply move me."

In *Florence*, Cionini depicts the Tuscan city from the vantage point of Piazzale Michelangelo, one of the best places to admire the panoramic view. Cionini began his journey as a professional painter at the Academy of Fine Arts in Florence, and the city holds special meaning for him. "In this scene, I was especially captivated by the warm light of late afternoon falling across the façades," he says. "The cathedral and Palazzo Vecchio, rising above the red rooftops, emerge as the protagonists with their imposing beauty steeped in history. Looking at this scene, I find a sense of tranquility and harmony, and I hoped to capture and convey it."

For the rain-streaked, street-level scene *Place de l'Opéra, Paris II*, Cionini was struck by the sheer grandeur of the landmark square. "I have always admired the color harmonies of Paris, the blue-gray rooftops and the pale ochre stone from which so many of its buildings are constructed," says Cionini. "And then the awnings of cafés and restaurants, often red, though here, green...Walking along the city's boulevards, I fell in love with perspective itself. In this scene, I can almost feel the rain, which creates a melancholy atmosphere that moves me deeply. The reflections seem to form an unreal world, an illusory depth."

A reception for *Claudio Cionini & Mark Laguë: Ether & Edge* will be held opening day from 6 to 8:30 p.m. ●

Principle Gallery 208 King Street • Alexandria, VA 22314
(703) 739-9326 • www.principlegallery.com

4
Mark Laguë, *London Parliament Aerial*, oil on panel, 40 x 30 in.

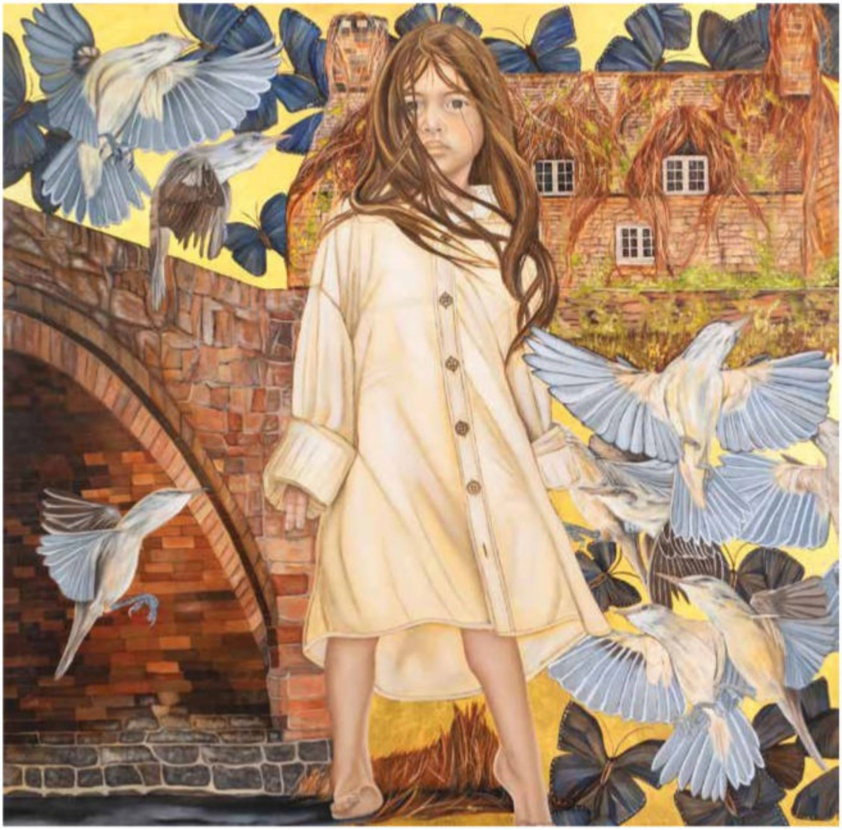
5
Claudio Cionini, *Florence*, acrylic on canvas, 22 x 55 in.

6
Claudio Cionini, *Place de l'Opéra, Paris II*, acrylic on canvas, 28 x 55 in.

ROBIN JONES

Pagan Traditions

By Alyssa M. Tidwell



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1
The Thin Veil, oil and gold leaf on panel, 36 x 36 in.

2
But All They Say is One Word, and That One Word is 'Live', oil on panel, 30 x 24 in.

3
They Have Gone Through and Through Me, Like Wine Through Water, and Altered the Color of My Mind, oil and gold leaf on panel, 30 x 36 in.

4
Snowdonia, oil and gold leaf on panel, 20 x 30 in.

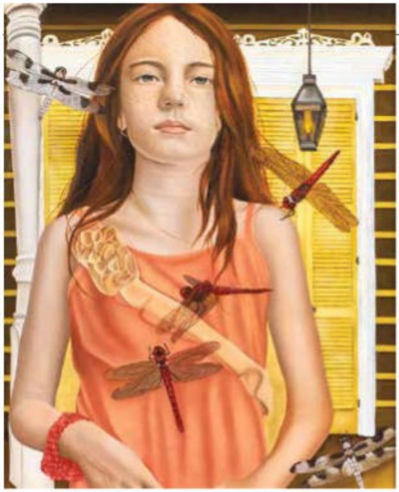
The inspiration behind Robin Jones' new solo show at Blue Rain Gallery began with a deep dive into her own ancestry, including the spiritual and cultural aspects of those lands, specifically the Celtic lands of Wales, Ireland, Scotland and Brittany. The artist focused a little more on Wales ever since learning that the Welsh are considered indigenous to what is modern-day Britain—including a language that is one of the oldest in the world.

"It is a very powerful time of year for Celtic pagan practitioners, where the veil becomes thin between the spirit and human worlds, full of liminality, and an inspiration for these paintings," says Jones. "The animistic aspect of Celtic pagan spirituality—also part of virtually every indigenous spiritual practice around the world, where all things have spirit—is something that has spoken deeply to me and one in which I practice."

Jones explains that in this latest body of work, she has included ideas and themes that come from animism, the belief that the divine manifests in the elements of the natural world. They also touch upon aspects of specific Celtic lands and non-human beings living alongside humans.

"I continue to focus on young people, as they will inherit the planet we leave them," Jones says. Most of the paintings in the exhibition feature young girls in fantastical, collage-like settings, surrounded by various creatures like dragonflies, goats, birds and butterflies.

A professional theater actor, Jones is comfortable capturing the vast range of



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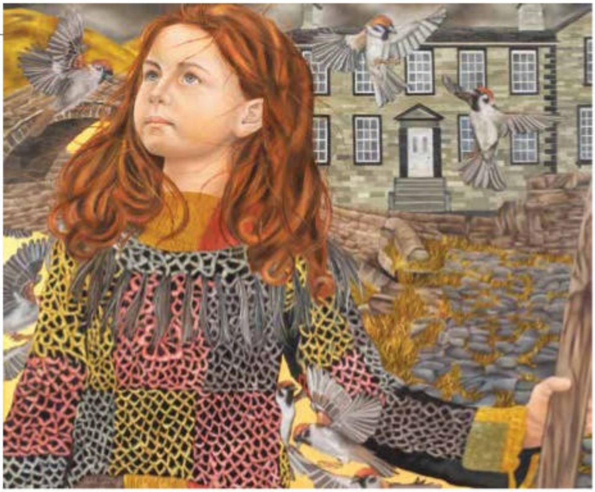

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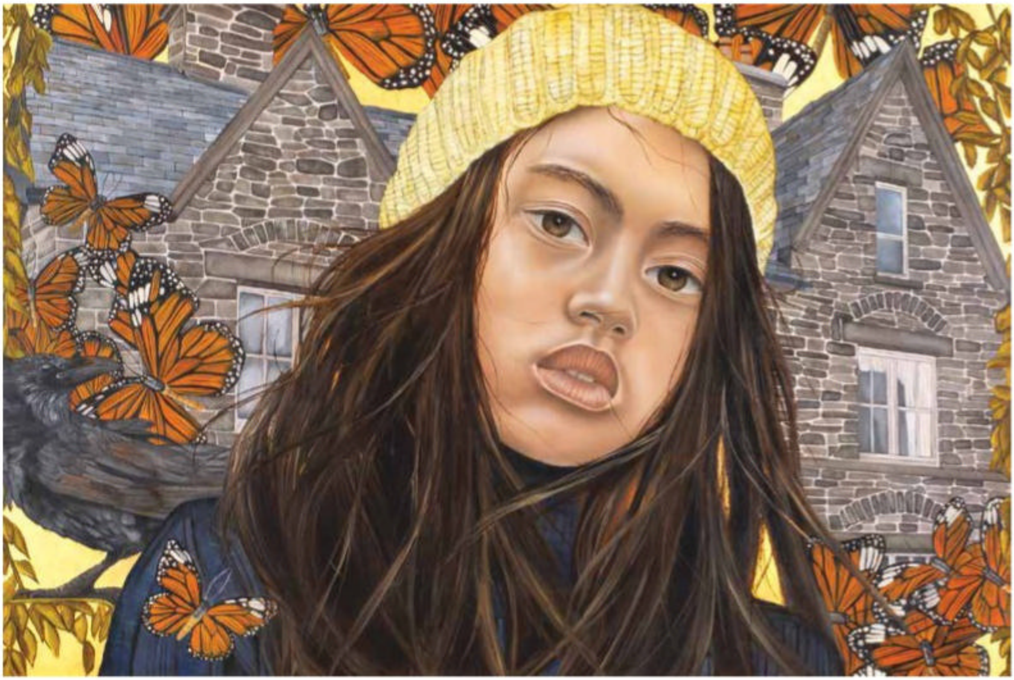

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human experiences. Her artwork blends realism with something the artist says is akin to mysticism.

"Robin Jones creates work that is both hauntingly beautiful and deeply necessary," says Leah Garcia of Blue Rain Gallery. "Her paintings remind us that the natural world and the human spirit are inseparable, and that the choices we make today ripple forward into the lives of future generations."

The title of the exhibition is *Nos Galan Gaeaf*, which is the day before the first day of winter in Wales. The tradition is also comparable to Halloween in the United States. The show will hang from October 31 to November 11, with an artist reception the first day from 5 to 7 p.m. ●

Blue Rain Gallery 544 S. Guadalupe Street • Santa Fe, NM 87501 • (505) 954-9902 • www.blueraingallery.com

10/23-11/9 New York, NY

DANA ZALTZMAN

A Harmonious Whole

By Sarah Gianelli

Israeli artist Dana Zalztman had wanted to work with Arcadia Contemporary since her days studying at Italy's Florence Academy of Art and now, a few years after catching their interest, she is having her first solo show at the New York City gallery.

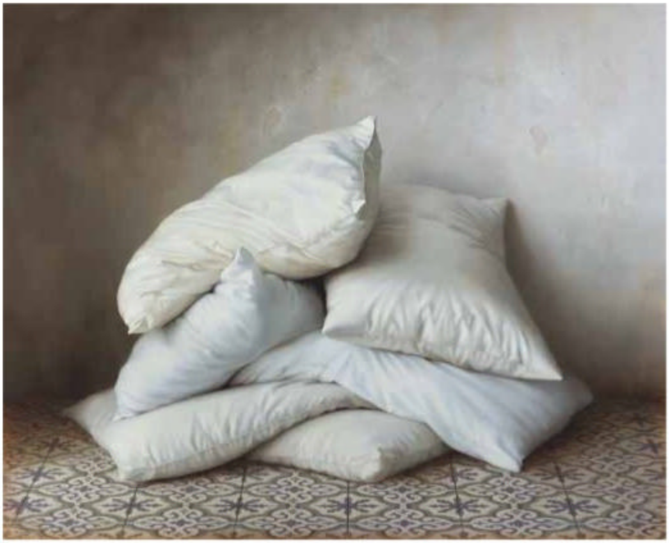
Zaltzman creates exquisite still life paintings that highlight the beauty in the ordinary—a pile of pillows, fuzzy dandelion heads, a feather atop a watermelon, a rag and pail—and manages to infuse them with an almost aching poignancy.

"The simple truth of everyday objects is what fascinates me," says Zaltzman. "Every such object has a story and the older and rustier the object, the more interesting its story. I don't always know what the story is, I just know that it is there, and the viewer can take it into [their] own worlds and stories...I just show that the story exists. I used to not like painting still life at all, until one of my teachers told me that you can tell an entire story through objects. That sentence has accompanied me ever since."

For pieces like *Watermelon and Feather*, Zaltzman was excited by the idea of painting the watermelon, with its bright green hues and varying shapes in the rind. "But only the watermelon felt boring to me," she says. "I immediately came up with the idea of the feather, the light versus the heavy. Two opposites create harmony. It already raises questions for the viewer."

Zaltzman arranges her objects before her, then paints from life in natural light. In her opinion, illuminating her subject matter with an artificial light source could never compare.

It took Zaltzman a long time to arrange the composition that resulted in *Pile of Pillows*, a mountain of shadow-dimpled pillows in different degrees of washed-out white, their plainness offset by an ornately tiled floor. "At first glance, it's just a pile of pillows—quiet, soft, familiar," she says. "But the longer I look at it, together with the symphony of endless shades of white, a world of movements, layers and memory begins to emerge. A pile of pillows, though completely still, almost always conveys a sense of motion, curves, folds, gentle falls...It's like a dance frozen



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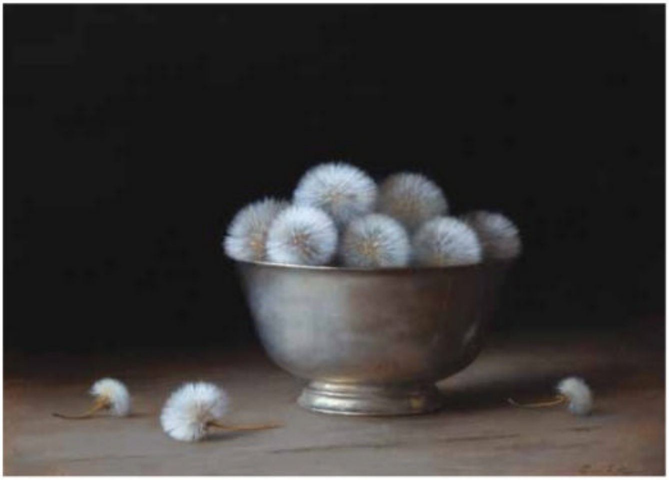

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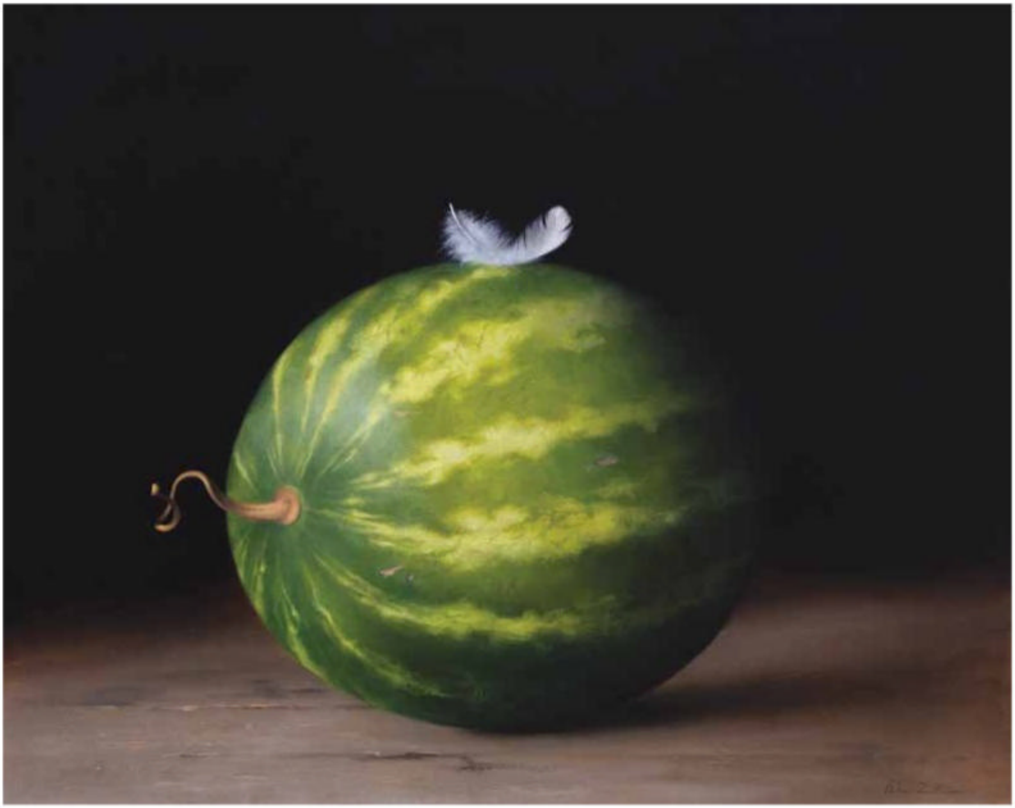
1
Pile of Pillows, oil on panel, 43 x 51 in.

2
Dandelions, oil on panel, 9 x 12 in.

3
Watermelon and Feather, oil on panel, 15½ x 19½ in.

4
Bucket, oil on panel, 31½ x 21½ in.



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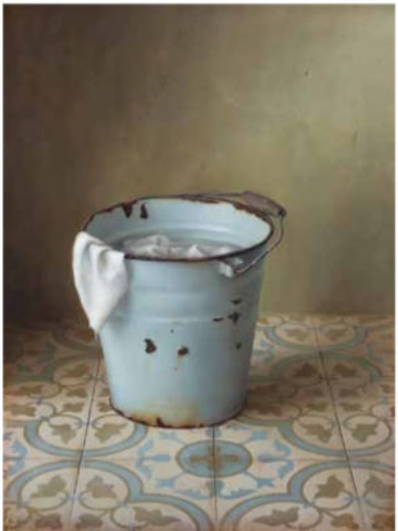

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in a single moment. The pillows rest atop one another, surrendering to each other's weight, forming a composition of softness and presence. There's something intimate and domestic in them—warm and familiar, yet silent and mysterious. Physical softness meets sculptural structure, and this contrast creates a complete sense of harmony."

Zaltzman admits that sometimes she chooses to paint something simply because she finds it beautiful, but a lot of time the answers to her questions of "why" come later. One of the reasons she likes painting dandelions is that it takes her back to childhood memories of blowing on them and watching the seeds float away on the wind. "For me, they symbolize simplicity, the simplest and innocent moments of happiness," she says. About the present piece she adds, "There is a union of opposites, light and darkness, heaviness and lightness, a solid strong silver bowl containing the softest, most delicate and fragile thing that could fall apart with the slightest breeze. Opposites face one another in an eternal battle, but they are also intertwined, and together they turn into a harmonious whole."

Zaltzman's latest still lifes are on view through November 9 at Arcadia Contemporary. ●

Arcadia Contemporary 421 W. Broadway
New York, NY 10012 • (646) 861-3941
www.arcadiacontemporary.com

JOSEPH ZBUKVIC

A Worldwide Passport

By Chelsea Koressel

Australian-based artist, Joseph Zbukvic, by way of Croatia, is quite versatile when it comes to subject matter—covering subjects like horses racing, chefs in a kitchen and plein air landscape scenes. Because of this variety, there isn't a particular "theme" to the artist's new solo show *Hidden Gems*, but one element does remain constant—use of watercolor.

"My individual technique and style were developed by being completely self-taught," Zbukvic says. "I have never had a fine art lesson, and only took up working with watercolor by sheer accident during an industrial design course at university. I instantly fell in love with the most difficult of all mediums the moment I saw the plethora of magical effects it left on paper. It's the only medium that continues working after it's applied to the surface."

Zbukvic also offers an explanation of his varying subject matter, stating, "I get bored very quickly and simply have to change to another subject after one or two repeats." While he finds inspiration where he lives in Melbourne, Australia, his art has taken him over the world. "I feel just as comfortable setting up my easel in the French countryside, a harbor in Barcelona, the rice paddies in China, or Fifth Avenue in New York City," he shares. "That is why I like to call art a 'worldwide passport to anywhere, and an introduction to anyone.' It speaks all languages."

One of the highlights of *Hidden Gems*, set to debut at Principle Gallery in Charleston, South Carolina, is *Sunset, Santa Maria Della Salute*. At 35 by 52 inches, very large in scale for a watercolor, it is one of the centerpieces in the show. "It is a huge task to cover a piece of paper that size in fluid washes and then have mere minutes to manipulate the pigment before it all dries, from which there is no coming back."

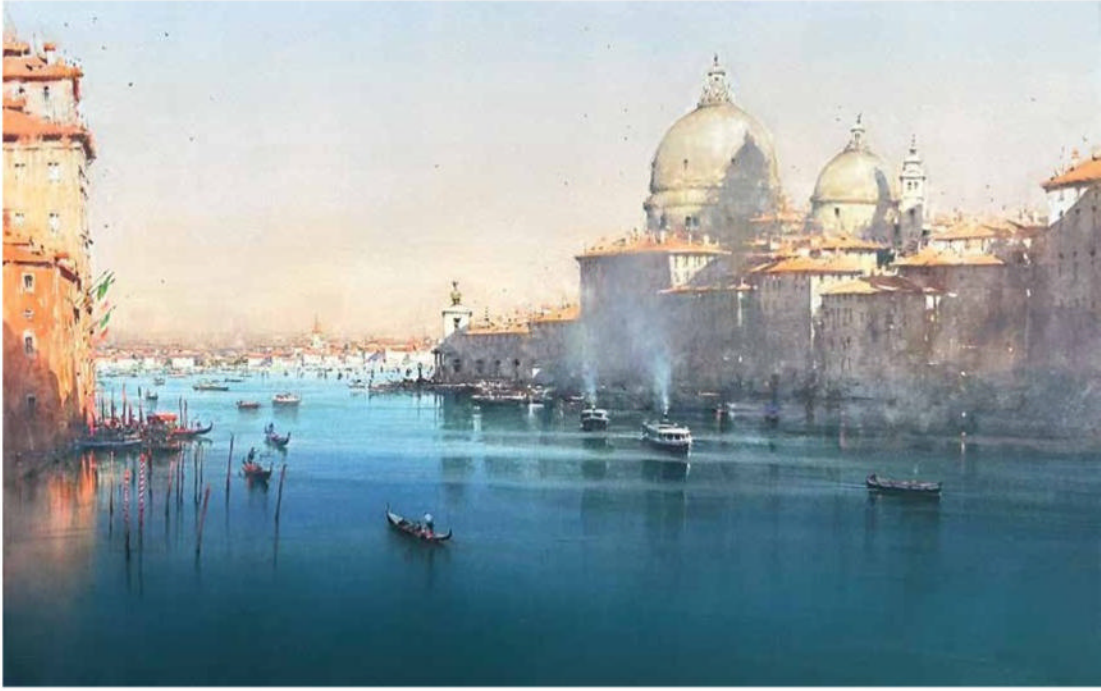
Zbukvic notes that this particular view of the Grand Canal in Venice, Italy, has been painted for centuries by famous artists and amateurs alike. "This creates an

1
Sunset, Santa Maria Della Salute, watercolor on paper, 35 x 52 in.

2
Last Chores, Dordogne, watercolor on paper, 14 x 21 in.

3
Evening Reflections, watercolor on paper, 12 x 17 in.

4
Passing Shadow, Yarra Valley, Australia, watercolor on paper, 22 x 29 in.



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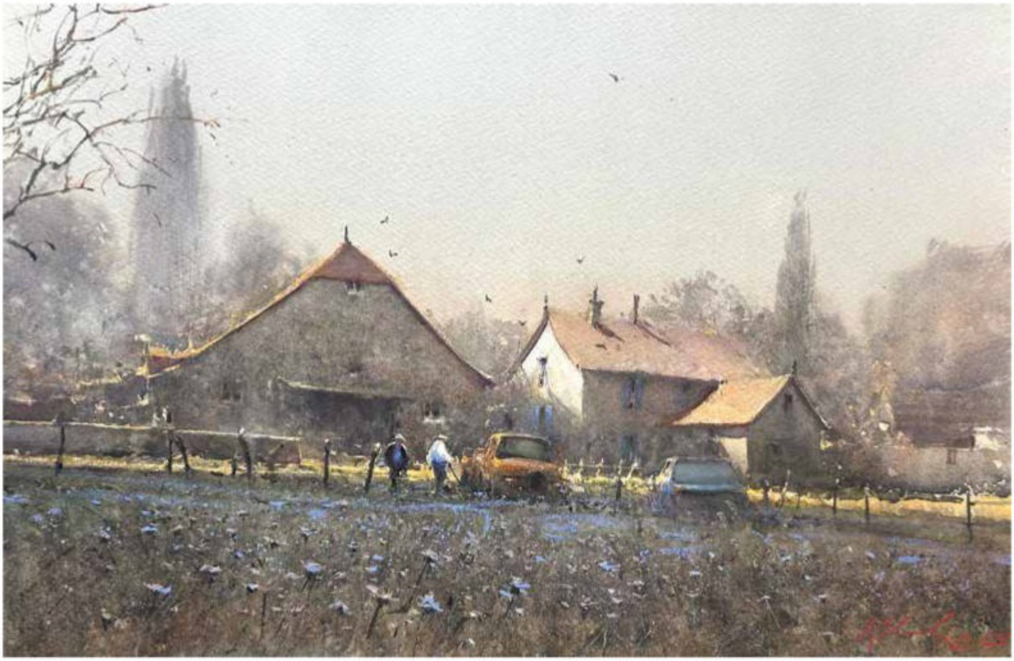

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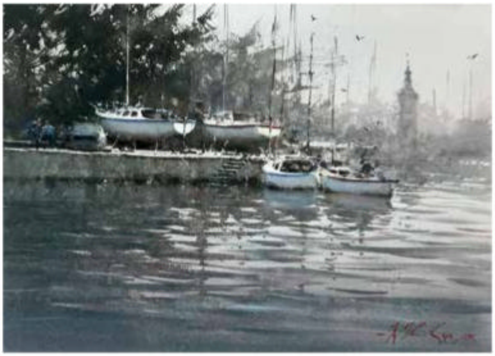

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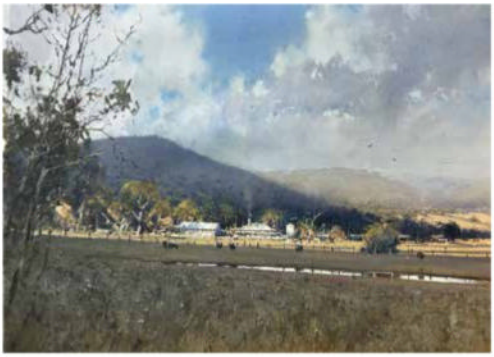

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extra element of difficulty…so it can stand alone in a crowd. It's not surprising that I felt the presence of Whistler and Turner when I was painting it. I have tackled this scene a number of times before, but I always yearned to try it on a grander scale. The subject demands it. I felt this exhibition was the perfect opportunity."

Taking us to the small town of Dordogne, France, is the serene painting *Last Chores, Dordogne*. It is a depiction of a barn, dating back to the 16th century, where Zbukvic has taught workshops. "The owner had converted the hayloft into an amazing art studio. However, from the neighboring field, it appeared to simply be a typical, local farm scene. I used it as a subject for many plein air [studies] with the students. This [work], however, is a recent studio piece I did in celebration of the many tranquil evenings there. It also evokes memories of my young days spent on my grandparent's farm in Croatia."

To see the entirety of the show, featuring around 40 pieces, visit Principle Gallery's Charleston, South Carolina, location, from November 7 through end of the month. An opening reception will be held the opening day, from 5 to 8 p.m. ●

Principle Gallery 125 Meeting Street • Charleston, SC 29401 • (843) 727-4500 • www.principlegallery.com

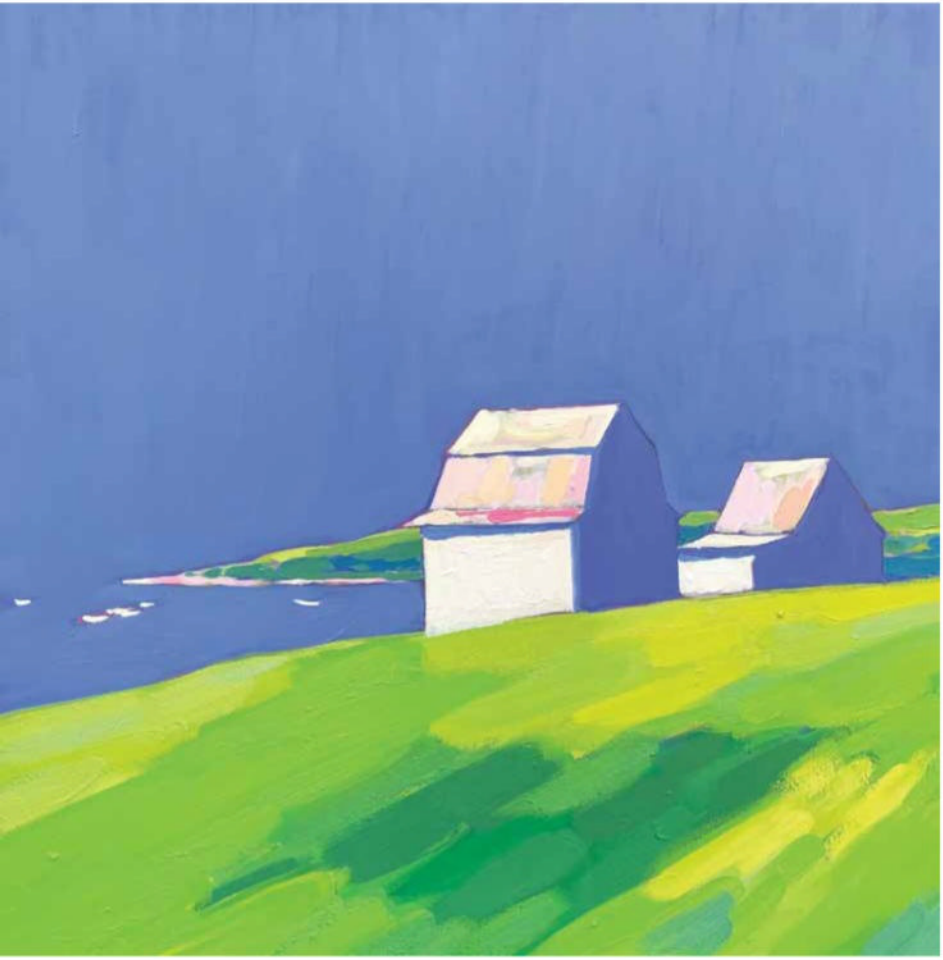
ARMINE BOZHKO

Clarity of Expression

By Alyssa M. Tidwell

The striking artwork of Ukraine-born Armine Bozhko will be featured at George Billis Gallery's Connecticut location and in the lobby of a commercial building in New York City this fall. Currently living and working on Long Island, Bozhko works with oils to create clean, simplistic compositions that are energized by bold, saturated color. Her ability to distill scenes down to their most essential elements is just a small part of what makes Bozhko's work so captivating.

"Art provides an opportunity for me to depict the inner and emotional states of existence," says Bozhko, who has been formally studying art since 11 years old. "Remaining within the form of representation, I aim toward achieving a level of abstracted reality. Even though my works are based on real subjects, during my creative process I distance myself from the



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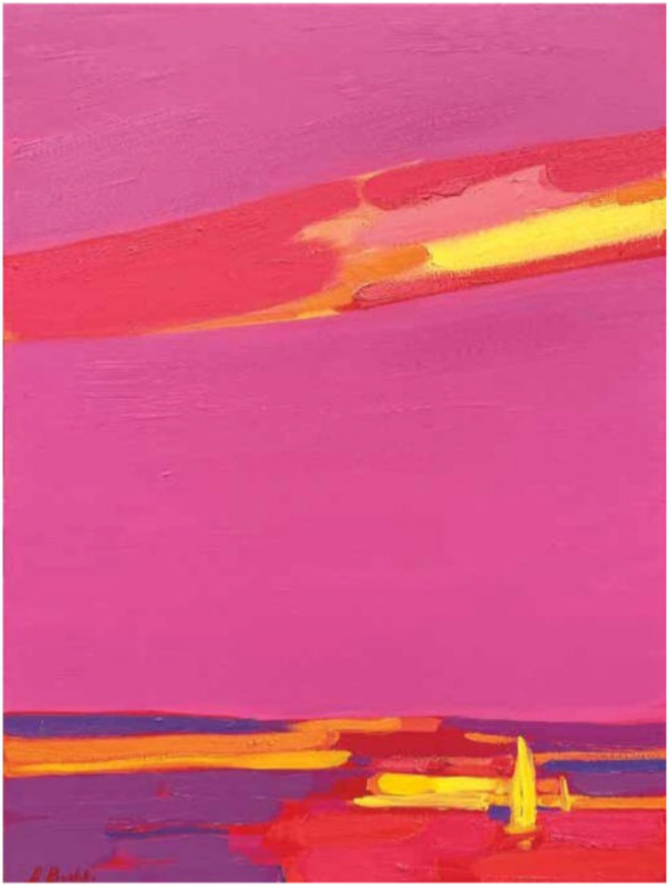
1
Houses Overlooking the Sea, oil on canvas, 36 x 36 in.

2
Long Cloud, oil on canvas, 40 x 30 in.

3
Cloud Over the Bay, oil on canvas, 60 x 48 in.

4
Early Evening, oil on canvas, 48 x 36 in.



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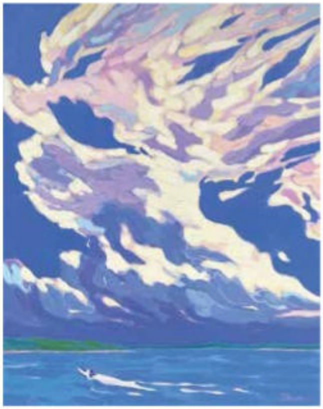

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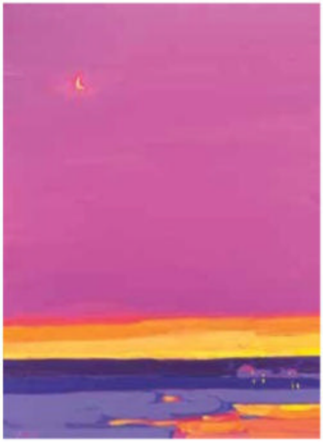

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subject while focusing on the emotional experience. Color, texture and form are the means of creating the materialized experience of this sensual reality."

Although a classically trained artist, she's also driven to explore the possibilities of modernism and was especially preoccupied with van Gogh during her teen years. "I was fascinated with fauvism, expressionism and later with abstraction," the artist reflects. "The most important artists for me during my student years and into my professional career were Nicolas de Stael, Mark Rothko and Clifford Still. I was intuitively driven to the art that focused on color and form as the main language of expression. Through the years, my artistic work was a process of selection and reduction of the variety of pictorial elements in my art. This process was directed towards attaining the purity and the clarity of expression within my work."

Lately, the rural and coastal scenes of her Long Island home have been the biggest inspiration for her works. "While at first sight, the linear coastal landscape seemed very minimal, the constant change of air and light created an enormous amount of variable content while the structure of the landscape remained as a constant. Every day provides an opportunity of novelty and mystery within the constraints of simple, minimal structure," Bozhko explains.

"Even though the genre of the landscape can seem static and undescriptive, the paintings I create tell a story with the use of symbolism [through] visual elements and color. The images I create express the feeling of...the ephemerality of life, time and space...Our inner journey into the mystery of life. That journey is the only certainty."

The exhibition will hang in the Connecticut gallery from November 1 to December 6; and in Manhattan at 527 Madison Avenue through December 26. ●

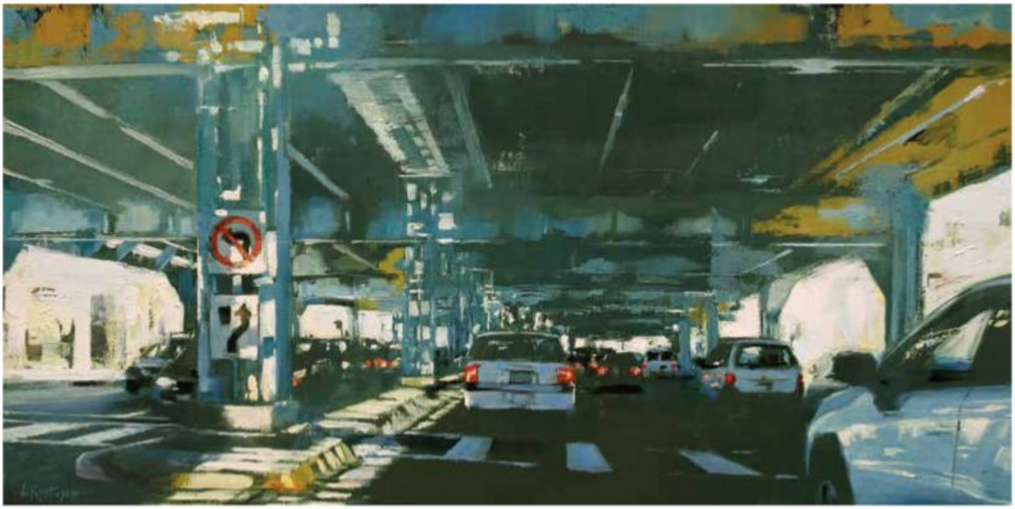
George Billis Gallery 1700 Post Road • Fairfield, CT 06824 • (203) 557-9130 • www.georgebillis.com

11/15-11/29 Denver, CO

LINDSEY KUSTUSCH

Pieces to the Puzzle

By John O'Hern



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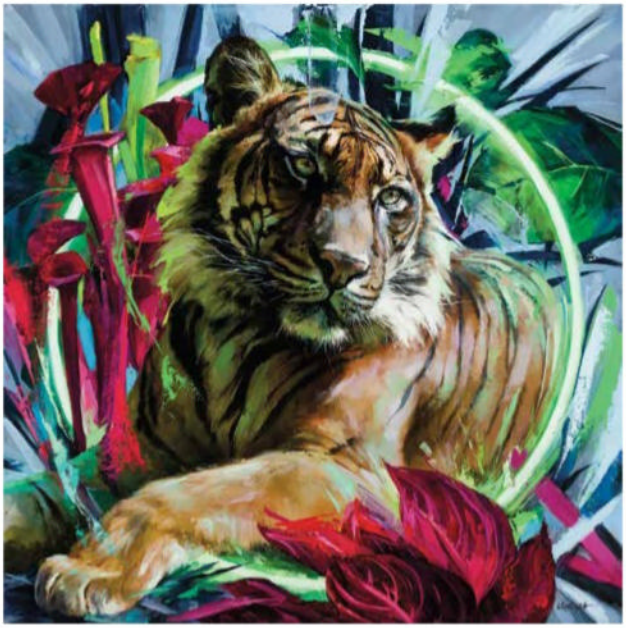
For *Under the Same Sky*, an upcoming exhibition of new and recent works by Lindsey Kustusch at Abend Gallery, the artist explains she "dedicated this collection of paintings to all living things, including us and our manmade world, as well as the pieces to the puzzle that have shaped me as an artist."

Kustusch describes herself as "a longtime city dweller, and a lifetime animal lover and advocate." Her urban landscapes, such as *Below the Noise*, capture the vibrancy of the city. In an interview for an earlier exhibition of her work she said, "How can you not fall completely head over heels in love with San Francisco the moment you arrive? I am continuously humbled by its beauty."

On her work today, she says, "Ever since I was little, I've had a deep love and personal connection with animals, which is why I think it's taken me so long to paint them in a more serious way. There is already a built-in vulnerability to creating a piece of art, so I've been careful not to add to that pressure. But as my career has evolved, I've realized that taking risks and painting what you truly love is what makes great art. Remembering that vulnerability is where growth happens."

Sometimes drawn to painting in plein air, Kustusch prefers to work in her studio where



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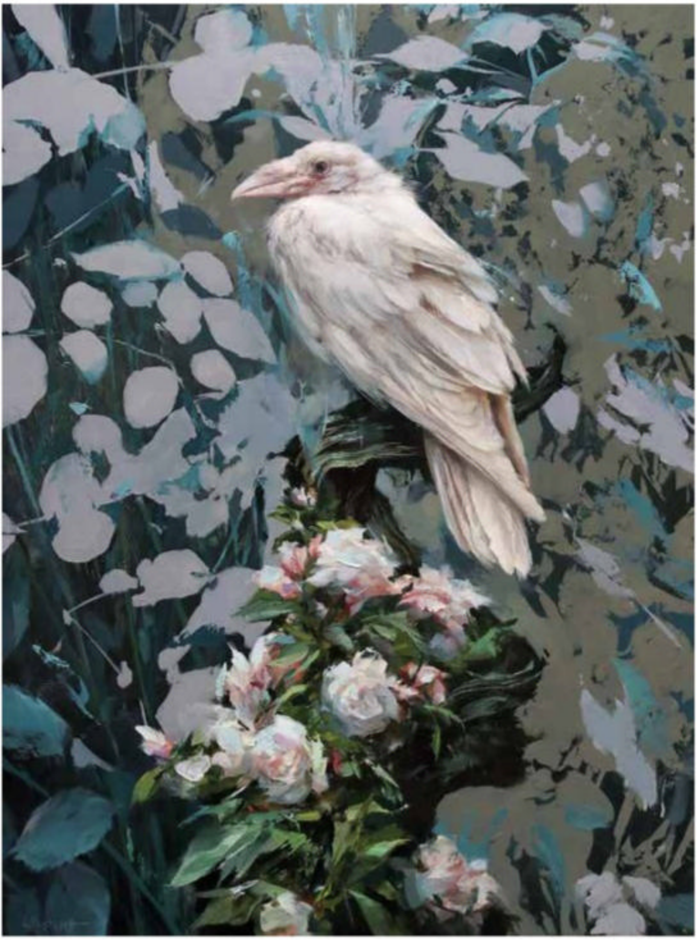

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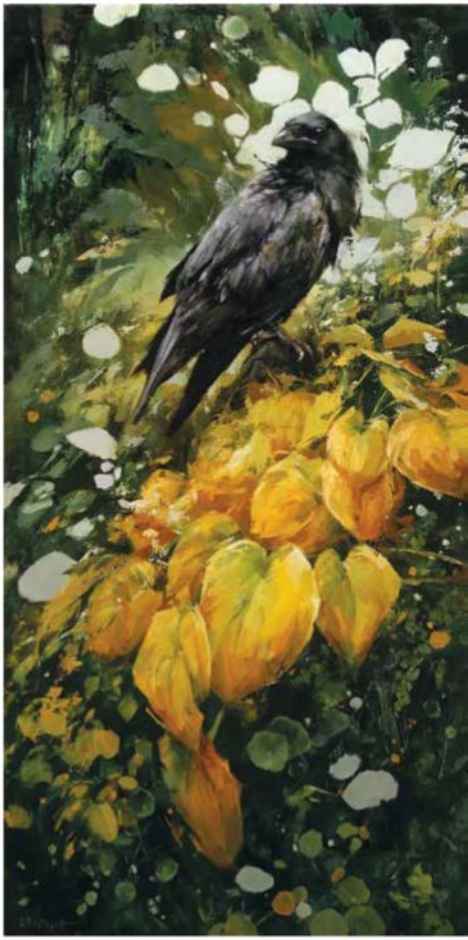

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she can edit her photos and sketch out ideas for her paintings. "I'm definitely someone who needs time to process in order to make more interesting creative choices, so having a controlled environment allows me to slow down and give each piece the space it needs to develop. Even though I feel like I never produce my best work outdoors, each session teaches me something. Sometimes it's in the literal sense of the true-to-life color and value of a scene, but mostly it's the benefits of not being in control and allowing my instincts to take the wheel."

About painting *In the Golden Haze of Autumn* in her studio, she explains, "I knew I wanted the warmth of the environment to radiate from within, so I began with a highly saturated, darker version of each color in the palette. Applying this layer with a variety of tools and textures, I then wiped away the paint to expose the white of the canvas, building up the shapes and forms. This immediately adds a 'glow' to the overall look that is hard to achieve with opaque paint application. From there, the experimenting begins with how to add paint in the subsequent layers that will eventually create a painting with depth, a bit of realism and even mystery in how it was created."

Under the Same Sky opens with a reception on November 15 from 6 to 8 p.m. and hangs through November 29. ●

Abend Gallery 1261 Delaware Street • Denver, CO 80204
(303) 355-0950 • www.abendgallery.com

1
Below the Noise, oil on panel, 10 x 20 in.

2
The Sumatran Tiger, oil on wood panel, 30 x 30 in.

3
There's Always Magic in the Garden, oil on panel, 24 x 18 in.

4
In the Golden Haze of Autumn, oil on panel, 36 x 18 in.

11/8-11/30 St. Helena, CA

ILYA ZOMB

Strike a Pose

By Sarah Gianelli

Right off the bat, Ilya Zomb wants to set the record straight. "Many mistakenly categorize my paintings as surrealism," he says. "That is not the case. I invent situations that one does not usually encounter in everyday life, yet they remain entirely possible. There is nothing supernatural in them—everything is rendered with strict realism, and the interaction of all elements within the composition is natural and logical."

Zomb is equally puzzled by those who label his work "fantasy art" because "any imagined composition is, by definition, a product of fantasy," he explains. "Almost all of my paintings reflect a sense of balance—the fragile instant just before everything begins to change rapidly. I create situations in which anything might happen, and I call this approach pseudo-realism."

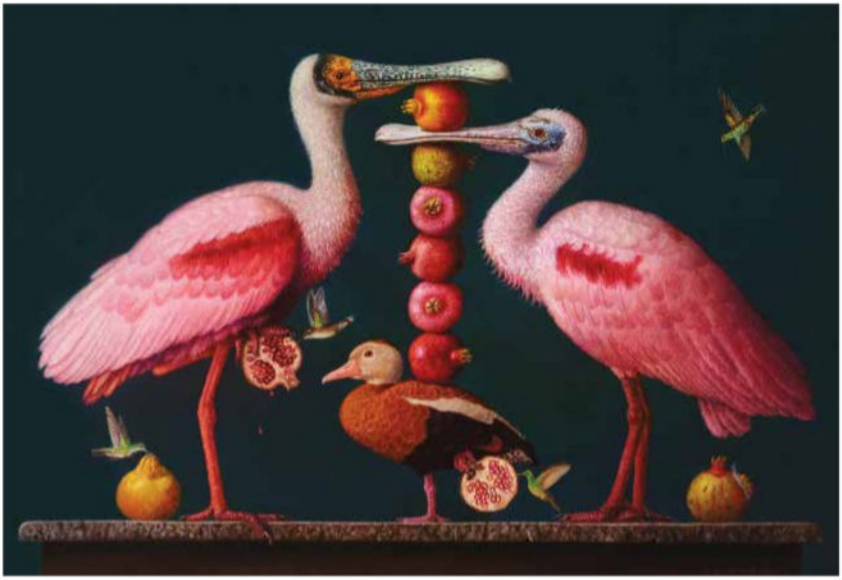
Be that as it may, Zomb's paintings are delightfully imaginative, as if they exist in a beautiful dream world where the incongruent makes sense and there is nothing to fear.

Certain subjects reappear in Zomb's paintings, including ballerinas, elephants, flowers and fruit and, in recent years, an abundance of birds. "Certain species, such as ibises and storks, [move] from one canvas to another as if they refuse to leave," he says. "What draws me to them is the unusual beauty of their color and form. The deeper I look into their details, the more I marvel at the imagination of the Creator."

Zomb's interest in the animal world began with elephants, giraffes and rhinoceroses, which the artist perceives as symbolic of the masculine principle. By contrast, the feminine was embodied by ballerinas, though he didn't see them as dancers, necessarily. "They may strike balletic poses, even while standing on the backs of elephants or rhinoceroses—situations entirely possible within the logic of my work," he says. Pomegranates, lemons, grapes and artichokes are among the artist's favorite fruits and vegetables to paint for their unusual colors, shapes and textures.

In his *Just Married* series, Zomb pairs the male and female of a single bird species in paintings that offer humorous commentary on relational demands. "The title…is both literal and symbolic: it celebrates partnership while inviting the viewer to notice the delicate equilibrium in their postures, colors, and the objects that surround them," he explains. "In *Just Married: Spoonbills*, the vertical stack of pomegranates becomes a visual tightrope. The birds' poised bodies, mirrored across the composition, hold that fragile column in place and hint at the balance required in any relationship."

Birds' Hubbub: Black-necked Stork & Artichokes also touches on themes of balance but with a more playfully dynamic scene. "The hanging artichokes, tied to thin red strings, create a rhythmic counterweight to the birds' movements," says Zomb. "The fallen artichoke reminds about the fragility of a balanced situation, when everything can be ruined. The scene suggests both a marketplace of ideas and the careful coordination that keeps the arrangement from toppling."



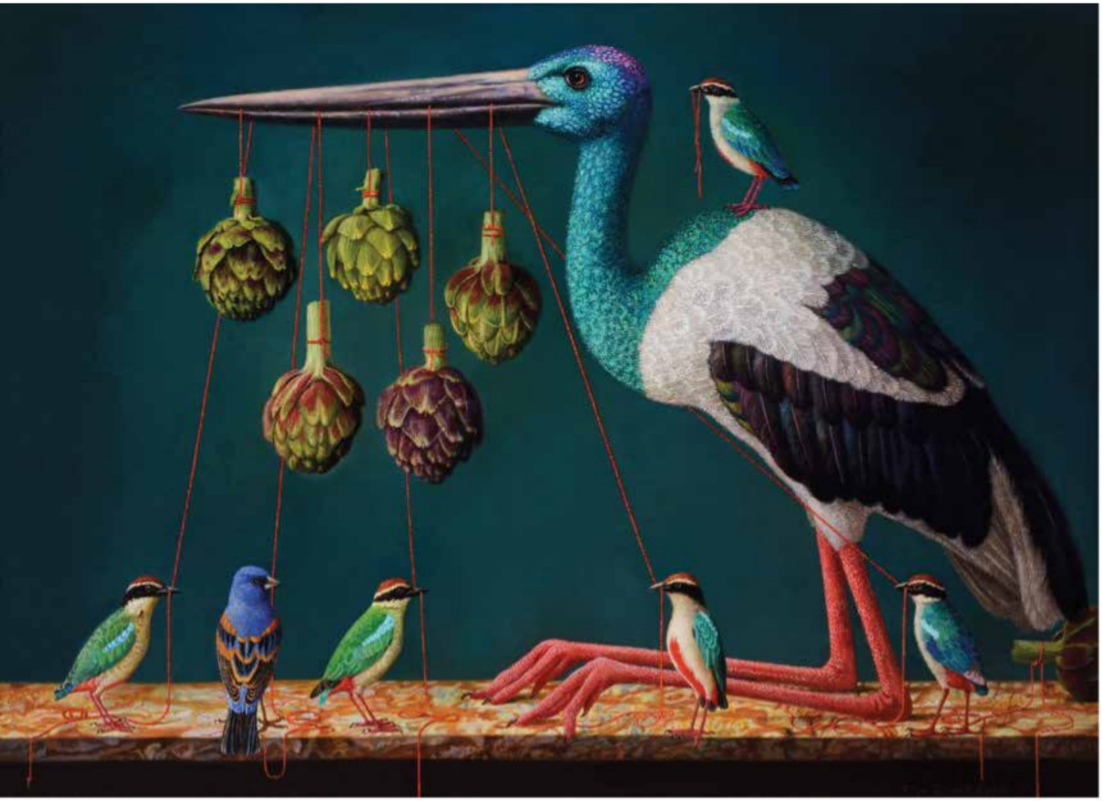
1

1
Just Married: Spoonbills, 2025, oil on canvas, 26 x 38 in.

2
Birds' Hubbub: Black-necked Stork & Artichokes, 2025, oil on canvas, 26 x 36 in.

3
The Birds and Birdwatchers, 2025, oil on canvas, 38 x 50 in.

4
Just Married: Siamese Firebacks, 2025, oil on canvas, 26 x 40 in.



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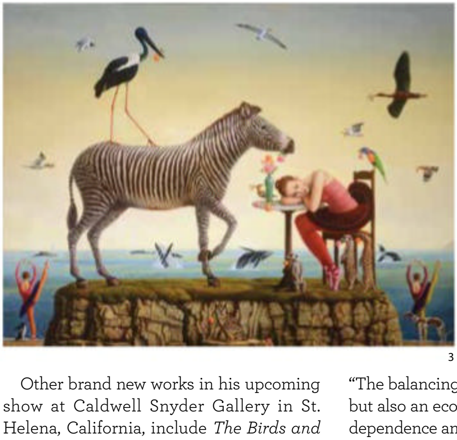

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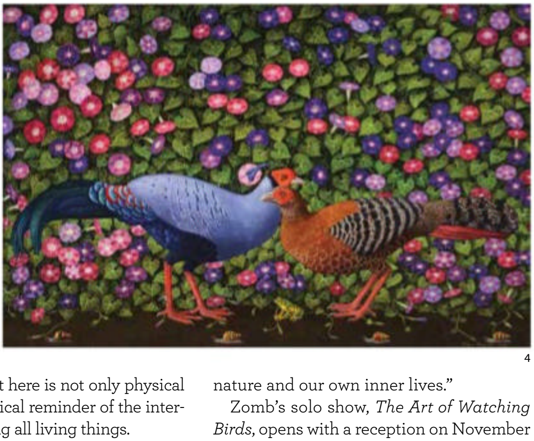

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Other brand new works in his upcoming show at Caldwell Snyder Gallery in St. Helena, California, include *The Birds and Bird Watchers*, where a zebra stands on a seaside cliff, a dancer rests, whales breach in the distance, and birds fly in all directions. "It is a theater of watchers and the watched, where humans, animals and landscapes share a single, precarious harmony," says Zomb. "The balancing act here is not only physical but also an ecological reminder of the interdependence among all living things.

"Across these works I hoped to capture a world where precision and play coexist. Each composition invites viewers to feel the tension between stillness and motion, weight and lightness, and to reflect on the delicate balances that sustain relationships, nature and our own inner lives."

Zomb's solo show, *The Art of Watching Birds*, opens with a reception on November 8 from 4 to 6 p.m., and remains on view at Caldwell Snyder's Napa Valley location through the end of the month. ●

Caldwell Snyder Gallery 1328 Main Street • St. Helena, CA 94574 • (707) 200-5050 • www.caldwellsnyder.com

Application

By Chelsea Koressel

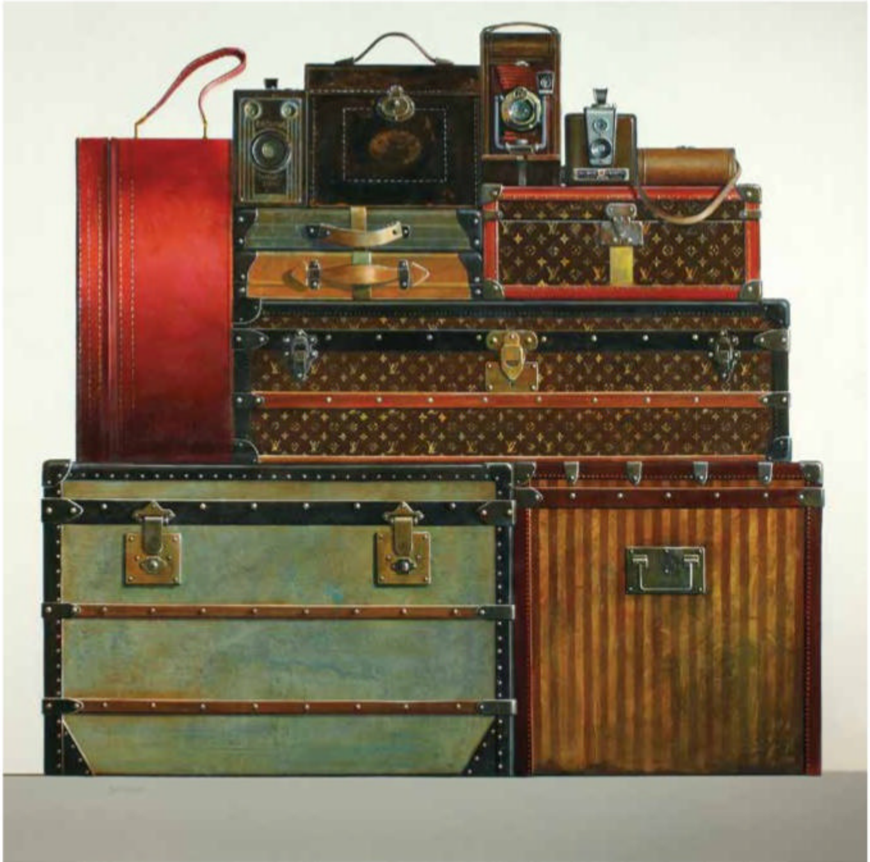
While there are many facets to what makes a body of work "stand out" to an audience, or creates a calling card to an artist's signature style, the application of a medium can often contribute to a specific look and feel. "Application" is explored in an upcoming group show at Gallery MAR in Carmel, California, in which three artists apply their medium differently to achieve a distinct vision.

"We have titled the show *Application* because texture (or lack thereof) is such an important part of these three artists' process and finish," says gallery owner Thomas Cushman. "Matthew Sievers loves for you to be aware of the paint; his liberal and aggressive use of squeegees, rollers and brushes leaves a texture...Wendy Chidester loves to 'hide' her brush work and textures. From a distance you think her paintings might even be photographs. Stephanie Revennaugh's [glass-cast] sculptures are so textural you can see the marks from her knife where she carved away the wax."

For Chidester, style and technique are as much a part of the storytelling as the subject itself. "I work in contemporary realism, so detail and accuracy are important, but I also want the pieces to have a painterly quality—a surface history that echoes the life of the subject matter," she says. "In this new body of work, I've leaned into that more than ever. I scratch into the paint, flick paint across the canvas and destroy an area before bringing it back to life."

Each of Chidester's works pays homage to things from days gone by, elevating them as cultural iconography. While the artist has been known to depict typewriters and old cameras, she's now exploring subjects like luggage, trunks and dress forms. We see this come to life in show pieces like *Undressed* and *Travel Trove*.

Sievers is pushing edges and variety of application farther than he ever has in his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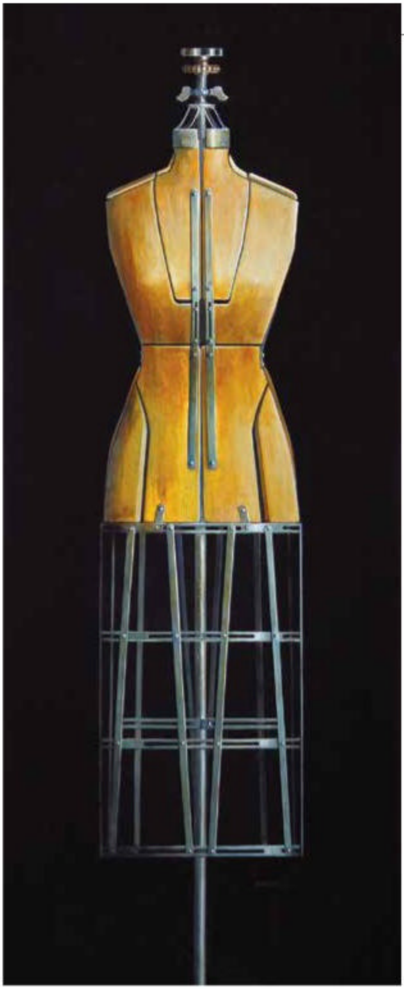
1
Wendy Chidester,
Travel Trove, oil on canvas, 50 x 50 in.

2
Wendy Chidester,
Undressed, oil on canvas, 74 x 30 in.

3
Matthew Sievers,
Standing Strong, oil, 48 x 48 in.

4
Stephanie Revennaugh,
Valence, cast glass and steel, 17 x 36 x 8 in.



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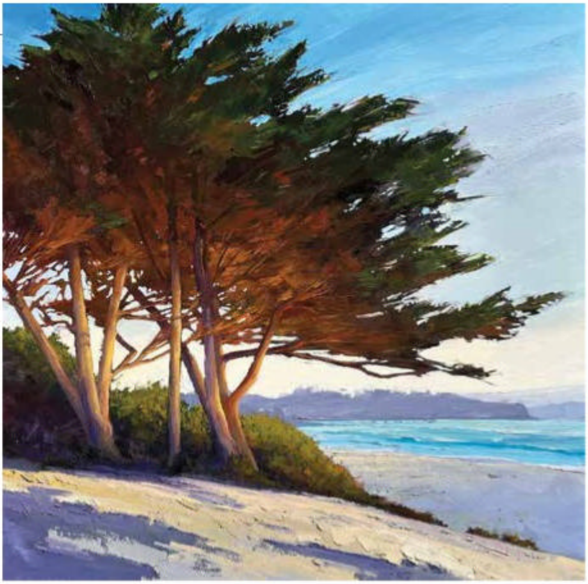

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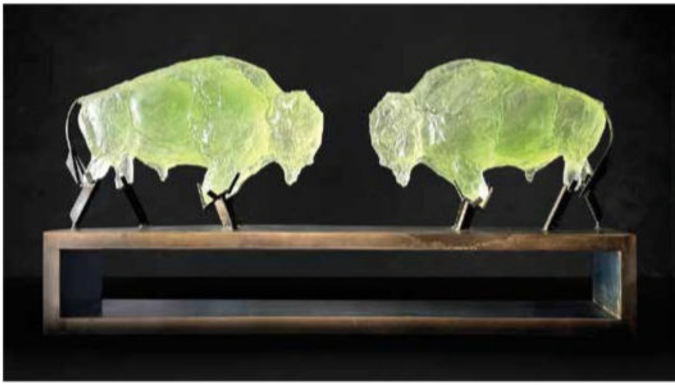

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current body of work. "I'm using so many transparent layers to create atmosphere and abstraction," he shares. "I want the viewer to be inspired with their own creativity as they look at my paintings. I'm also using vague geometric shapes where you would expect an organic form, like a bush or the edge of a cloud. The overall theme could be described as the 'abstraction of light.'"

In his show piece *Standing Strong*, for example, Sievers wanted an unseen sunset to be casting light under the branches of a family of cypress trees. "This location is just down from Gallery MAR, perhaps on Ocean Avenue," Sievers shares. "In the lower beach areas or past the bluffs, you see the twist and lean of the cypress tree from the winds, and yet the tips of its branches spread out in all directions. These special trees, low and strong, stand against the world and show resilience and determination."

Revennaugh's equine and bison pieces, *Cadence* and *Valence*, made of glass and steel components, are born out of contrast—"fragility and strength; light and weight; attraction and resistance," says the artist. "Glass holds light in a way that feels almost spiritual, while steel offers undeniable gravity. Together, they create a dialogue about tension, balance and how energy between beings can be magnetic, harmonious or repellent. The overall theme of this body of work is relationship—between materials; between beings and between what is seen and unseen. Each piece asks the viewer to feel into that dynamic space where presence meets energy, where form becomes more than itself."

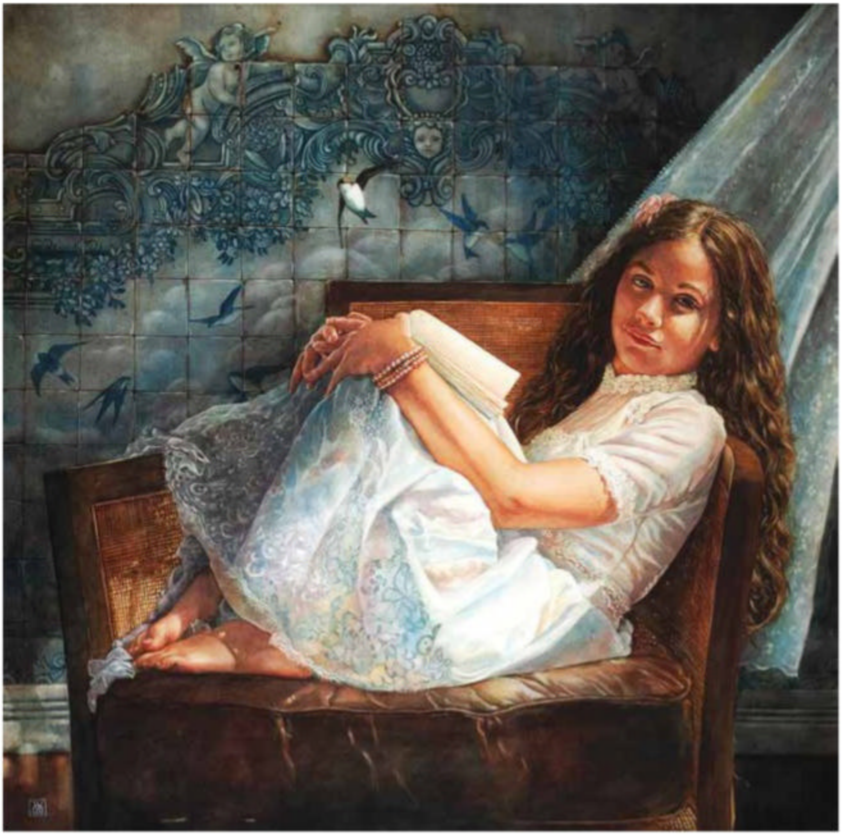
To view the entire collection, head to Gallery MAR's Carmel location between November 8 and December 7. An artist reception will be held the opening day from 5 to 7 p.m. All artists will be in attendance. ●

Gallery MAR 5SW Ocean Avenue, Carmel-By-The-Sea, CA 93921 • (831) 624-2000 • www.gallerymarcarmel.com

DANIELA WERNECK
Houston, TX • danielawerneck@live.com • www.danielawerneck.com

Quiet Moments

Werneck was the Grand Prize Winner in International Artist magazine's Challenge No. 147 People & Figures.



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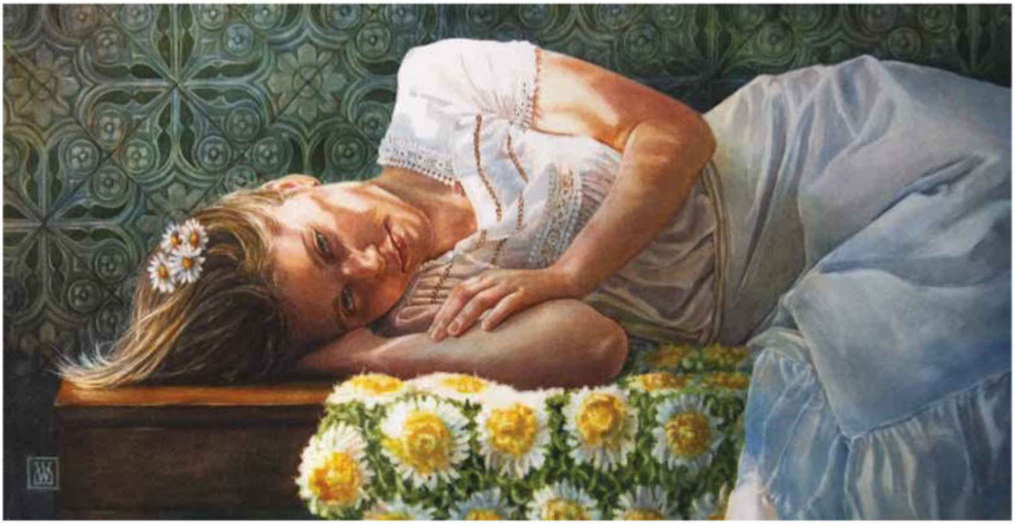
Daniela Werneck is a Brazilian-born, Texas-based watercolor artist known for her realistic and highly detailed figurative paintings. A self-taught watercolorist, Werneck began devoting her life to her artwork full time in 2015. Since then, her work has been exhibited in national and international competitions and can be found in prestigious collections including Dick Blick Art Materials and the Bennett Collection, which features some of the best women artists working in figurative realism today.

"I find beauty in quiet moments, small details and emotional depth. My work is rooted in realism but guided by imagination and storytelling," says Werneck. Inspired by her Brazilian heritage and shaped by her many life experiences—including caring for children in foster care—the artist seeks to create paintings that evoke a sense of innocence, serenity and wonder.

"I paint using photo references and often work with young models, allowing them to express themselves freely and naturally. Light plays a central role in my work; it brings warmth, softness and a divine quality that I'm constantly chasing," she says. "I work with a limited color palette, usually no more than five colors, to keep harmony and focus across my pieces."

Serenity, depicting a young woman lounging in a chair, illustrates Werneck's use of a limited palette. "The way those colors blended in the upper part of the



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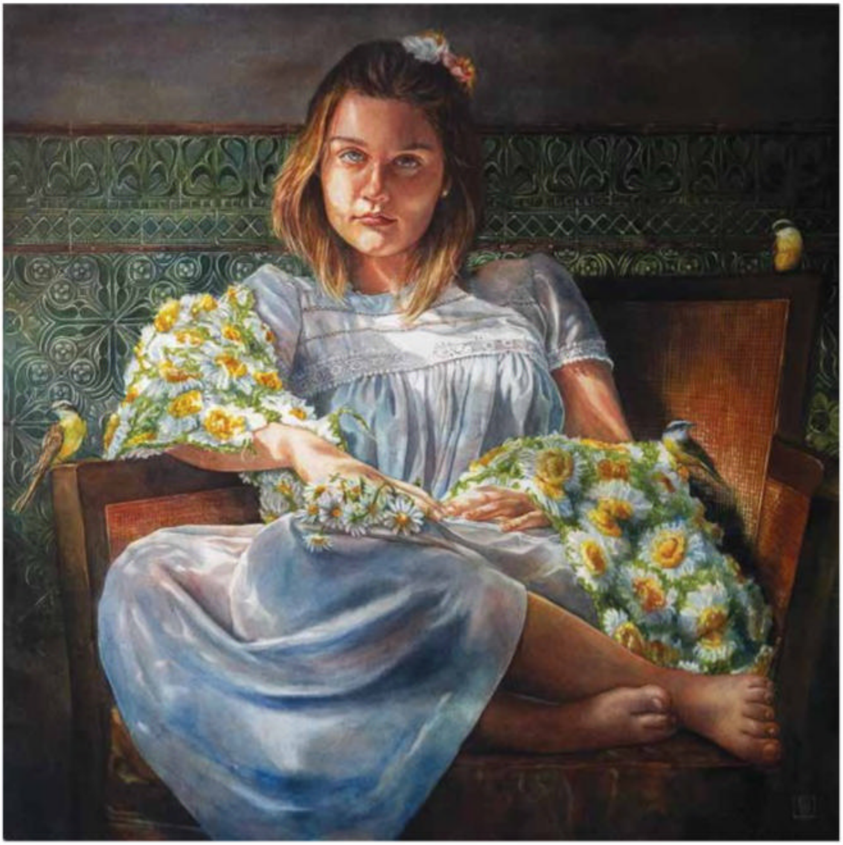


3

1
Echoes of Porcelain, watercolor on Aquabord, 24 x 24 in.

2
Serene Sense, watercolor on Aquabord, 8 x 16 in.

3
Serenity, watercolor on Aquabord, 20 x 20 in.

international artist
AWARD WINNER

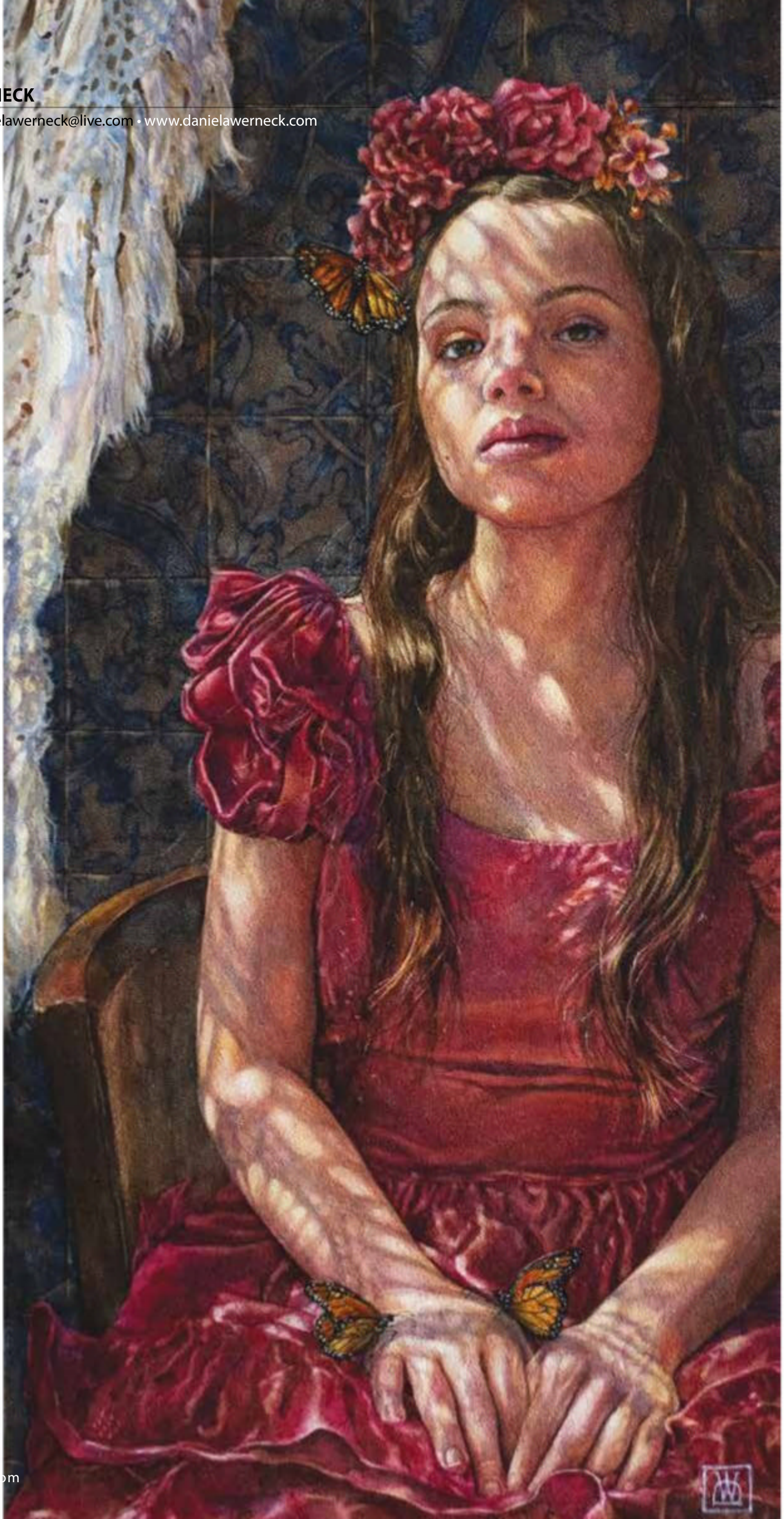
DANIELA WERNECK

Houston, TX • danielawerneck@live.com • www.danielawerneck.com

4
Whispers of Light,
watercolor on
Aquabord, 16 x 8 in.

5
Home, watercolor on
Aquabord, 36 x 18 in.

6
Golden Reverie,
watercolor on
Aquabord, 20 x 16 in.



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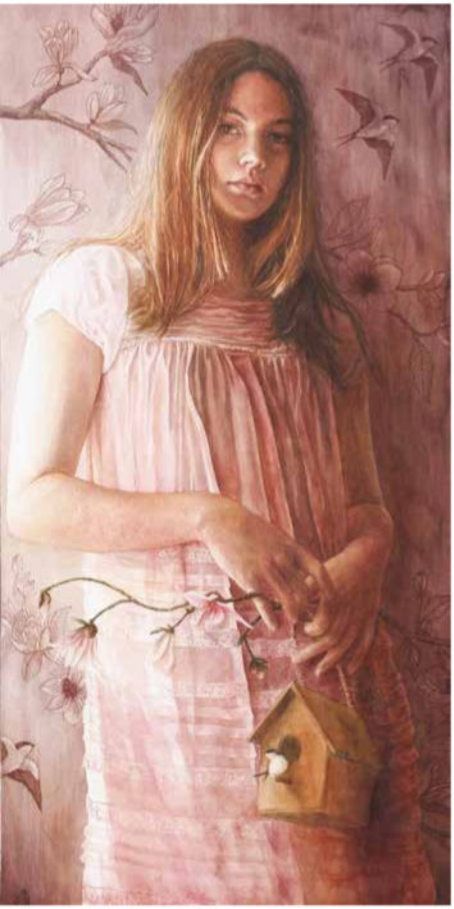

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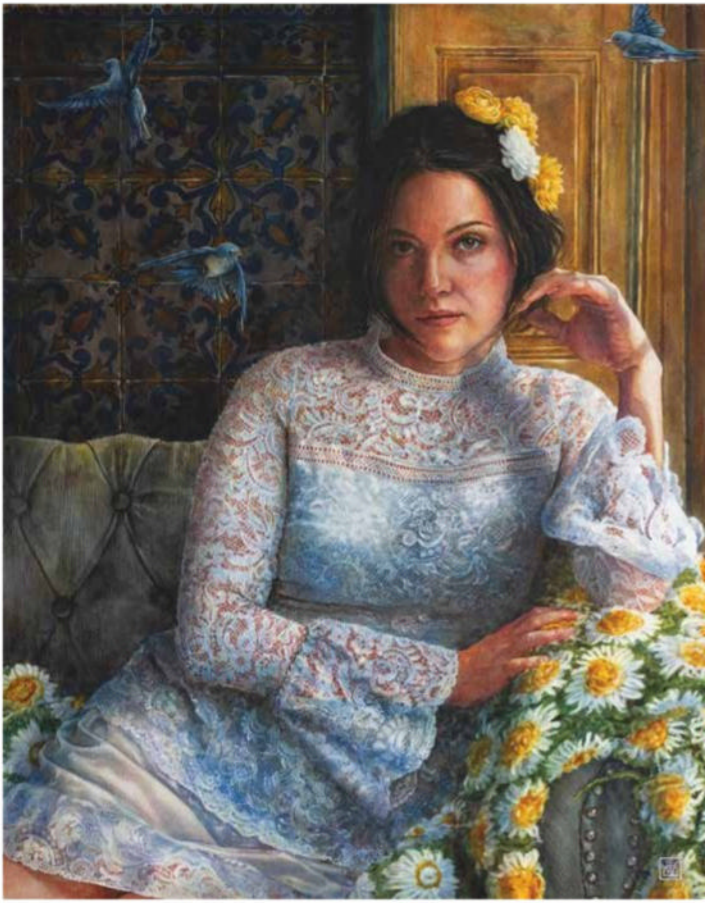

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background sometimes felt to me like a heavy sky, the kind that lingers after a distant storm, something that's already passed," she says. "There were moments while painting when the tiled wall didn't feel like an interior space anymore. Instead, it started to look like an exterior, almost like a tiled fence with a moody sky above it. And then there's the model, so relaxed, so calm, so beautiful, sitting under this soft, welcoming light. That light always felt divine to me, like something peaceful and sacred surrounding her."

Home, painted almost entirely in shades of pale pink, is another excellent example.

The artist paints on Aquabord, which allows her to move, erase and sculpt the pigment throughout the painting process, resulting in artwork that feels fluid and intuitive.

"Painting is my form of meditation. I work in silence or listen to books and podcasts, getting lost in the detail of lace, fabric, skin, flowers and tile. Every element I include, whether a vintage dress, a kiskadee bird or a pattern of Portuguese tiles, carries meaning and memory," Werneck says. "My goal is for each piece to feel like a quiet story, inviting viewers to pause, reflect and find their own connection." ●

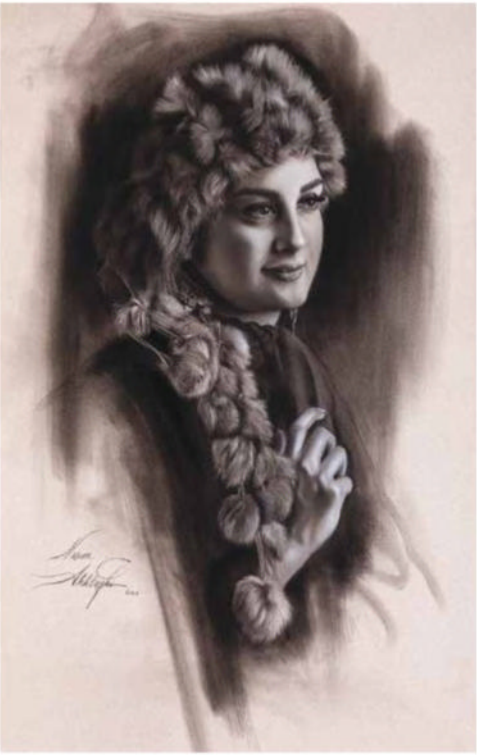
international artist AWARD WINNER

NASSIM AKHLAGHI GARMJANI

Tehran, Iran • nasim.akhlaghi556@gmail.com • Instagram: nasim.akhlaghi.art

Soft & Delicate

Garmjani was the Second Prize Winner in International Artist magazine's Challenge No. 146 Still Life.



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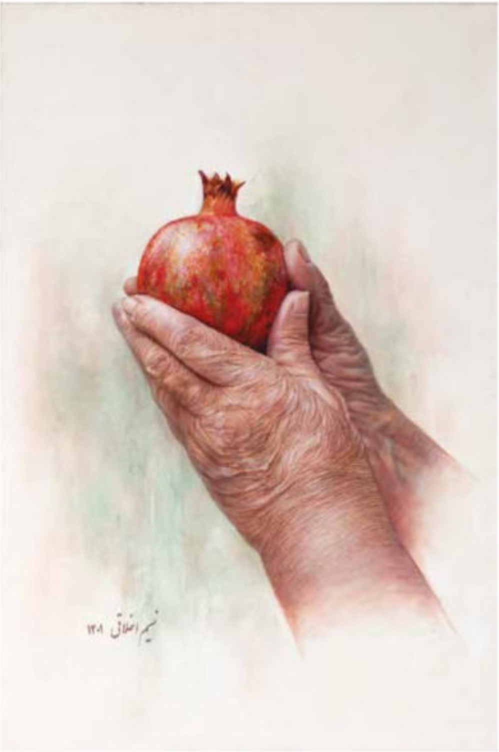

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Tehran, Iran-based artist Nassim Akhlaghi Garmjani has been drawn to the world of painting from a young age and has meticulously studied the methods of the classical painters to hone her crisp, vibrant style. Working in realism, Garmjani captures the essence and forms of her subject matter with expert hands, creating pieces that truly put the *life* in still life. She works in other subjects as well, including figures.

Though she completed a degree in industrial engineering, she eventually started studying classical painting under the guidance of master Amir Jamshidi in 2012. During this period of mentorship, Garmjani dedicated herself to learning the principles and techniques of classical art while engaging in an in-depth study of the works of the great masters.

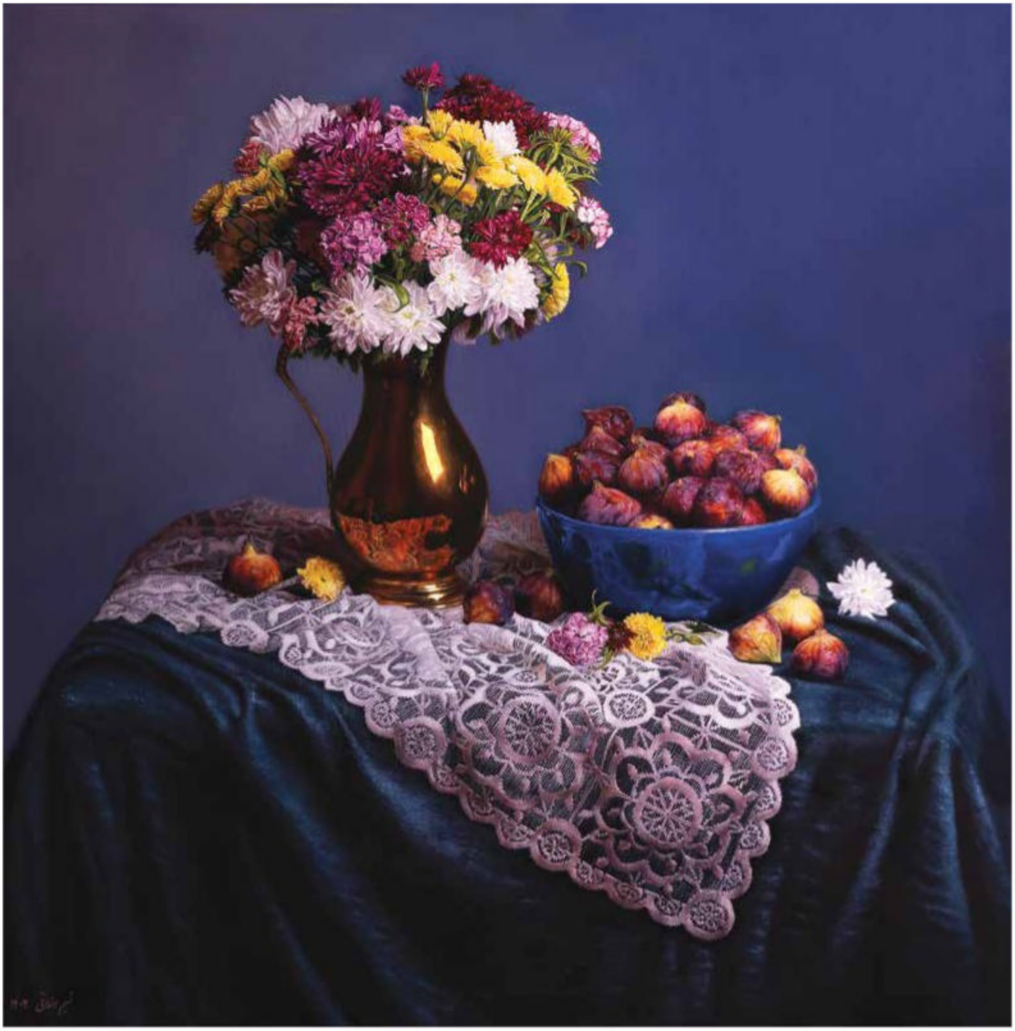
"As my artistic vision expanded, I felt an increasing need to understand photography as a complementary medium," says Garmjani. "In 2021, I pursued specialized training under master Amin Kojoori, studying photography as a way for creating original references for my paintings. This opened a new gateway for capturing ideas and shaping my artistic creations."

Her prize-winning piece in the *International Artist* Still Life Challenge was an oil titled *Ziyafat e Baji*, depicting a bowl of figs next to a golden vase of flowers. "I have always been fascinated by the elegance and

1
Self-portrait, Nassim, charcoal and white chalk, 27½ x 19½ in.

2
Mali-Khanoom, oil on canvas, 17¾ x 11¾ in.

3
Ziyafat e Baji, oil on canvas, 39⅓ x 39⅓ in.



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delicacy of natural elements. To capture a fragment of the beauty that surrounds us, I include flowers and fruits in my arrangements, which highlight natural tenderness and charm," she says. "The interplay of light and shadow, coupled with the vivid illumination of colors throughout the painting, makes us feel like we're in a carefully created scene."

Throughout her artistic journey, Garmjani has participated in several group exhibitions, both nationally and internationally, as well as in international competitions. "All of [these things] have played a significant role in deepening my artistic understanding and my perception of the world around me," she says.

In recent years, the artist has also been teaching drawing and painting classical realism, striving to pass on what she's learned to aspiring artists.

"I firmly believe that every individual has a responsibility to leave a positive impact on their surroundings, and I have chosen the language of colors as my medium of expression and communication," says Garmjani. "The ultimate aim of my paintings is to convey meaning and narrative through color and form—a universal language shared by all people across the world." ●

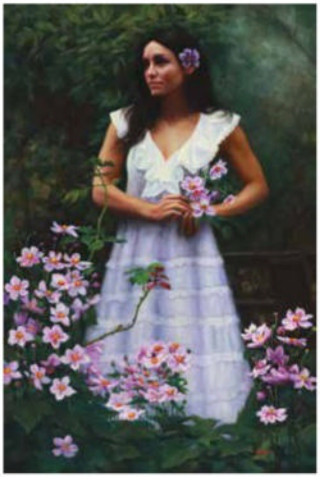
AWARD WINNER

VICKI SULLIVAN

Victoria, Australia • vicki@vickisullivan.com • www.vickisullivan.com

Tradition & Modernity

Sullivan was the Third Prize Winner in International Artist magazine's Challenge No. 146 Still Life.



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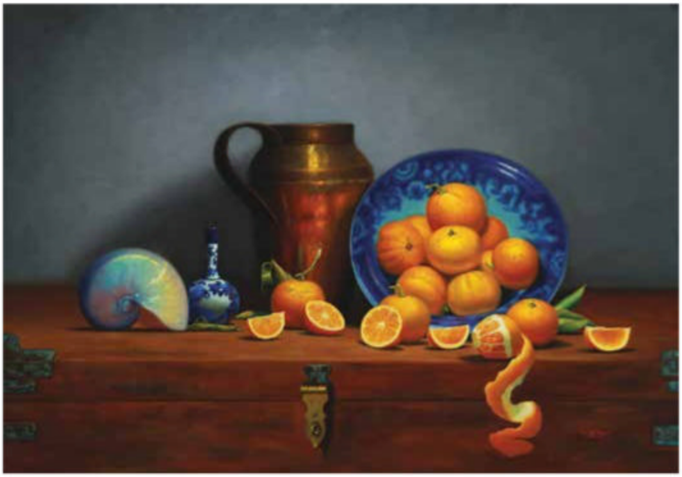


2

Vicki Sullivan is an Australian contemporary realist painter based on the Mornington Peninsula, Victoria. An Art Renewal Center (ARC) Living Master, her oil paintings are celebrated for their emotional depth and technical mastery. She excels in both still life and figurative art, and her work is held in collections worldwide, including the ARC Museum collection and the permanent collection of the State Library of New South Wales.

Recent paintings like *Pomegranates with Blue & White Vase* demonstrate her skill in form, volume and color. "I've been painting pomegranates lately, drawn to their rich, warm reds and sculptural forms. There's something magical about the moment they begin to crack open, like a signal from nature that they're ready to eat," she says. "Inside, the fruit reveals a hidden world of small, jewel-like arils that glisten like rubies, each one a tiny treasure. Their clustered gleam is both sensual and sacred, reminding me of ancient symbols and abundance. Capturing that moment in paint—when the outer skin yields and the inner beauty spills forth—is a joy. I paired them with my favorite blue and white vase, loving the contrast of deep reds against cool porcelain."

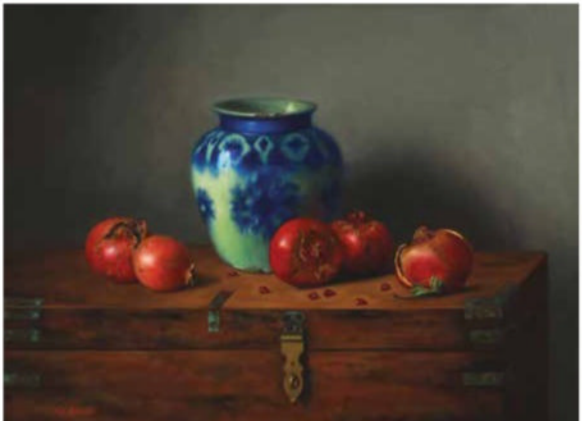
Another recent still life, *Oranges with French Copper Jug*, features bright oranges contrasted against a complementary blue bowl and copper vessel. "I have a great appreciation for antiques, and this beautiful French copper jug must have quite a story," the artist reflects. "I painted it directly from life with oranges fresh from my tree. I feel that my still life paintings capture a moment in time and invoke a feeling of calm in a busy world."

Sullivan has exhibited internationally at venues such as the European Museum of Modern Art (MEAM) in Barcelona and Sotheby's in New York. Trained at the Angel Academy of Art in Florence, Italy, her practice blends Renaissance tradition with modern sensibility. ●

1
The Promise, oil on linen, 35½ x 23½ in.

2
Oranges with French Copper Jug, oil on linen, 30 x 23½ in.

3
Pomegranates with Blue & White Vase, oil on linen, 20 x 23½ in.



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An Inspiring Destination

The Tehachapi Arts Commission hosts its fifth event and showcase celebrating Kern County, California. *By Chelsea Koressel*

While the California town of Tehachapi isn't close to the coast, conjuring images of the classic "California vibe," the area is ripe with inspiring landscape scenery. Its desert, mountainous landscape—populated with ranches—has attracted artists for years. It's been emboldened even more by the annual *Art Tehachapi* art show and event, organized by the Tehachapi Arts Commission.

Now in its fifth edition, the event brings together over 50 artists, working in varying painting mediums, who gather inspiration from the Tehachapi area for their show pieces. "We encourage artists to paint the area," says Dwight F. Dreyer, founder and CEO of the Tehachapi Arts Commission, who adds that the mission behind the event is to establish Tehachapi, California, as a destination for representational fine art artists and collectors. While many artists depict specific scenery from the Tehachapi landscape, some find inspiration from different elements of the area hat speak to their desired subject matter.

The featured artist this year is Derek Harrison, who is known for his figurative art in the Western genre. "I want to show the slightly more subtle side of ranch life in the West—the intimate moments that can be quiet and contemplative," the artist shares. "I love the dramatic but am more drawn to the introspective moments that express certain emotions."

We see this in Harrison's show painting *Above it All*, depicting a cowgirl alongside her horse. "This is a painting I did of my friend, cowgirl Kate Maddaloni," Harrison explains. "The painting was based off a day

Magnificent Miniatures

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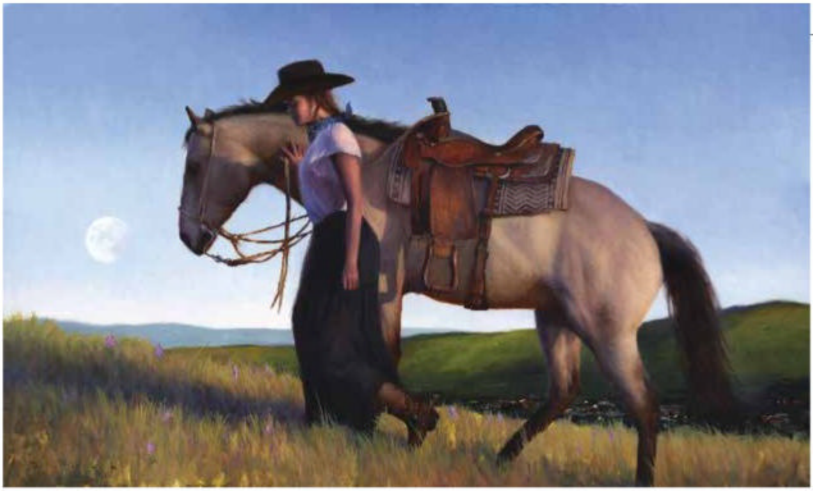

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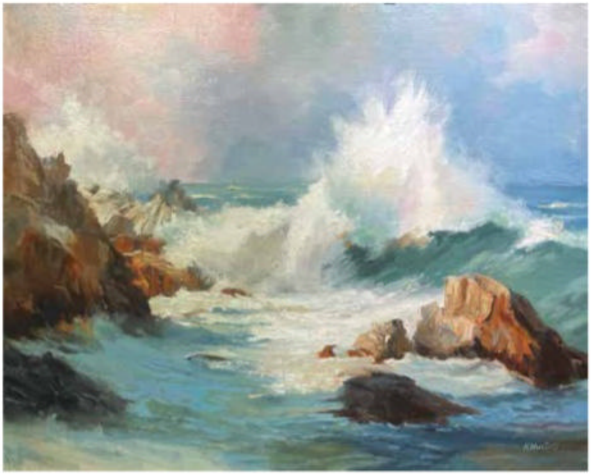
Attendees at the 2024 VIP Opening night enjoy a plethora of works inspired by the Tehachapi, California, area. Courtesy of the Tehachapi Arts Commission.

2
Derek Harrison, *Above It All*, oil on linen, 18 x 30 in.

3
Karen Winters, *Coastal Crescendo*, oil, 16 x 20 in.

4
Pamela Phillips, *Lemons with Blue Vase*, oil on board, 24 x 20 in.



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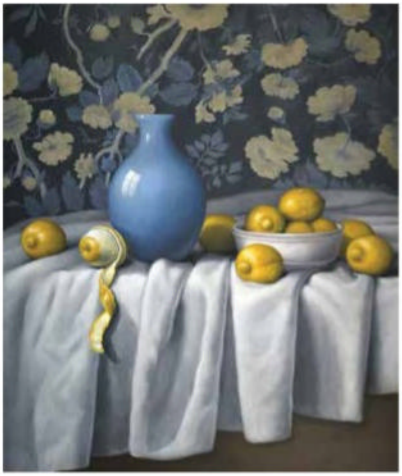

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we spent at her ranch in Arroyo Grande, California. I shot numerous reference photos with her out there, and numerous reference photos all around Tehachapi, as well as some plein air studies."

Participating in the event for the first time is still life and portrait painter, Pamela Phillips. "My [still life] *Lemons with Blue Vase*, was simply inspired by the floral fabric I used for the background," she says. "My husband and I moved to Tehachapi from Maryland eight years ago, [and we find] the mountains, wildlife and big sky to be a constant source of inspiration. We are lucky to be here."

Returning artist, Karen Winters, also chose to create paintings that honor the Tehachapi area in a different manner. "Two of my paintings, *Coastal Crescendo* and *Shadows of the Titans*, represent polar opposites in terms of mood. One features thundering exciting surf that changes moment by moment, and the other portrays the calm, cool and timeless serenity of a Sequoia grove—two of the many faces of California. "Although my pieces don't represent the immediate vicinity of the Tehachapi area, I'm aware that many Tehachapi residents love to travel and enjoy other beautiful parts of California, as I do, so I thought it would be fun to include."

To enjoy the full spectrum of *Art 2025 Tehachapi*, attend the VIP Opening on Friday, November 14, when awards are announced, and the free public show on November 15. The event is hosted at the Aspen Builders Inc. Activity Center. Head to the event website for tickets to the VIP Opening, and for additional details. ●

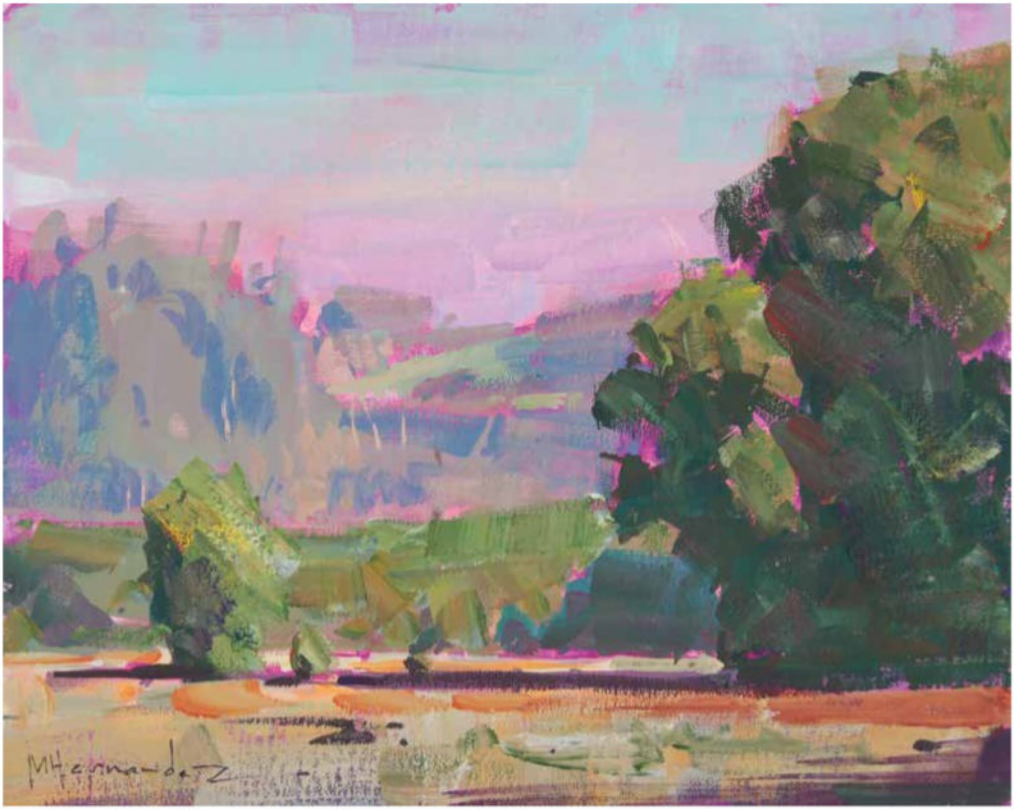
ART 2025 TEHACHAPI

November 14-15, 2025
Aspen Builders Inc. Activity Center
410 W. D Street, Tehachapi, CA 93561
(626) 945-3753, www.artstehachapi.org

An Evening for Art

Scottsdale Artists' School's annual gala and auction brings art lovers together for a cause.

By Alyssa M. Tidwell



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From November 5 to 8, Scottsdale Artists' School in Old Town Scottsdale, Arizona, will transform into a vibrant venue of fine art and philanthropy during the annual *Beaux Arts Fundraiser Gala and Online Art Auction*. The event brings together artists, collectors and art enthusiasts to celebrate the next generation of creative minds.

The in-person gala will take place on Saturday, November 8, from 6 to 9 p.m., in which guests can enjoy live music, food and drink, door prizes, and the opportunity to connect with esteemed artists in an intimate setting.

This year's featured artist is award-winning artist Daniel J. Keys, known for his expressive, painterly florals and landscapes. In addition, one attendee will have the chance to acquire Signature Sculptor Sandy Scott's new bronze *Star Gazer*, awarded through a special raffle.

Other artists featured during the upcoming event include Matt Ryder, Anton Nowels, Edward Sprafkin, Robbie Moore, Kevin Kibsey, Sarah Sedwick, Calvin Liang, Donna Ramsey and many more.

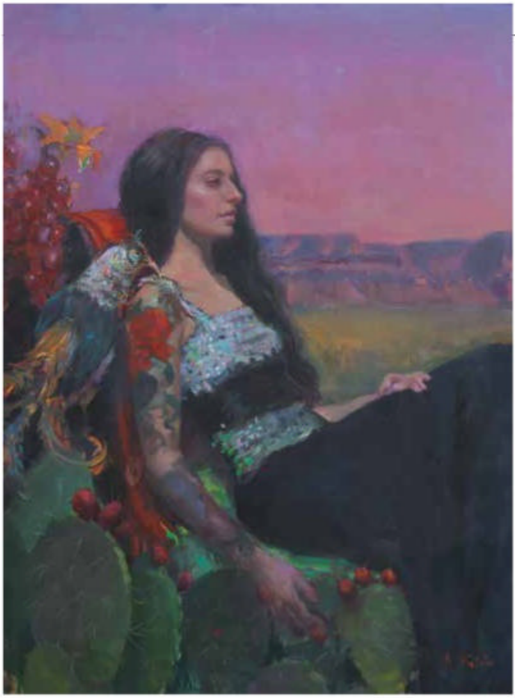
The art auction will run from November 5 to 8, offering a curated selection of original works from

1
Mike Hernandez, *Demo*, acrylic gouache, 8 x 10 in.

2
Natalia Fabia, *Side Profile of Bianca*, oil on panel, 24 x 18 in.

3
Gabriele Koenig Rewis, *Mon Cheri*, oil on panel, 6 x 6 in.

4
Matt Ryder, *Pink Roses with Emerald Green*, oil, 10 x 10 in.



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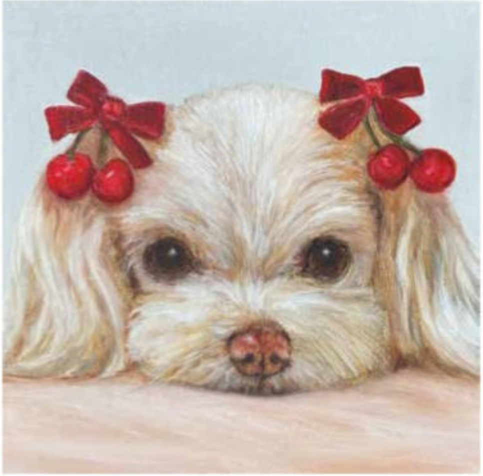

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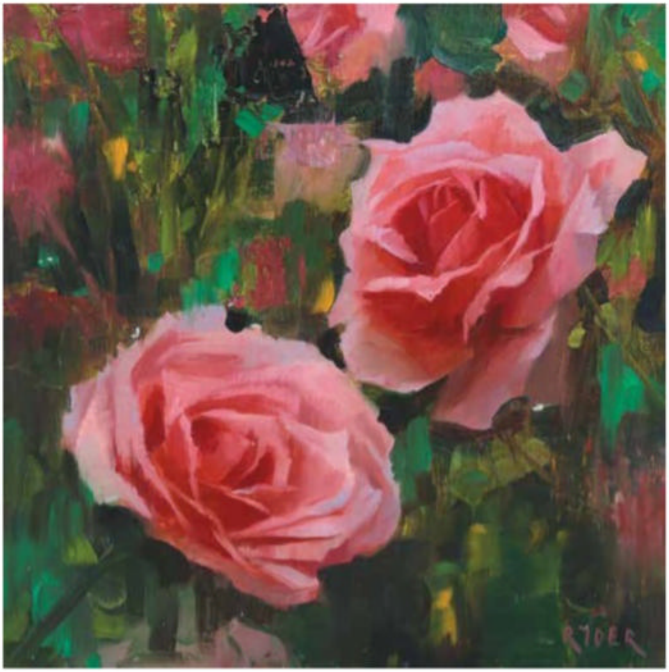

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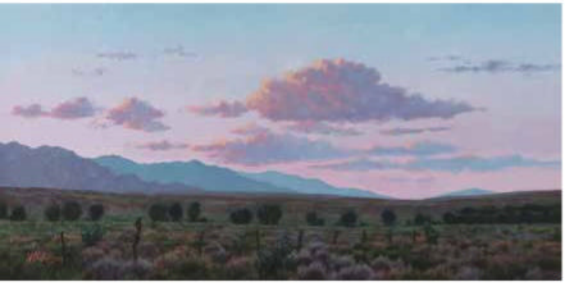
both emerging and established artists. And it will be conducted online so that those who cannot attend the in-person event may still participate in the bidding. "Beaux Arts is more than just a fundraiser, it's a celebration of creativity, connection and the transformative power of art education," says Trudy Hays, executive director of Scottsdale Artists' School. "Every bid placed and every ticket purchased funds our mission to inspire and educate through the arts."

Proceeds from *Beaux Arts* directly support Scottsdale Artists' School, a nonprofit and one of the nation's top independent art institutions. The school offers courses, workshops, events and lectures throughout the year, taught by a who's who list of some of the most successful and skilled art professionals working today. Visit the school's website for details on how to bid and to purchase tickets to the gala.●

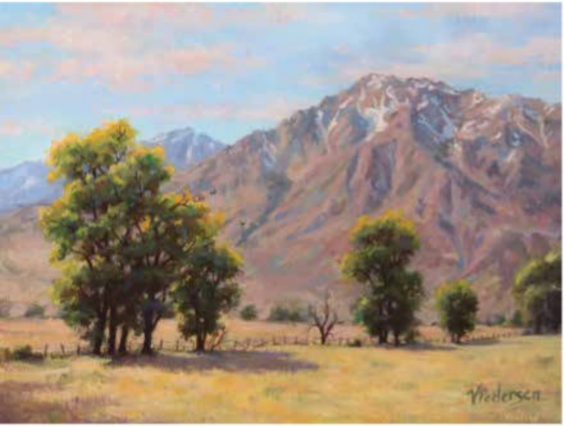
BEAUX ARTS FUNDRAISER GALA AND ONLINE ART AUCTION

November 5-8, 2025

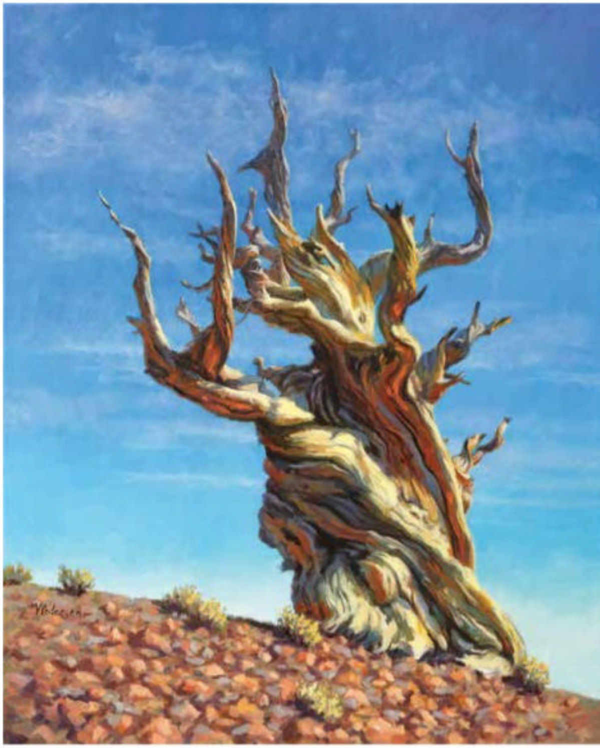
Scottsdale Artists' School, 3720 N. Marshall Way
Scottsdale, AZ 85251, (480) 990-1422
www.scottsdaleartschool.org



Tehachapi Arts Commission, *Twilight*, oil, 12 x 24 in., by Vicki Pedersen.



Tehachapi Arts Commission, *Early Fall Cottonwoods*, oil, 9 x 12 in., by Vicki Pedersen.



Tehachapi Arts Commission, *Ancient Bristlecone Pine – The Patriarch*, oil, 30 x 24 in., by Vicki Pedersen.

Vicki Pedersen

Art has been a big part of Vicki Pedersen's life for as long as she can remember. As a child growing up in Utah, she began to realize that she perceived light and form differently than her classmates. She married her high school sweetheart and while raising their family in Utah, they spent their summer months in the Wyoming backcountry. Pedersen felt a deep connection to the area as well as a love for painting the cowboys, cowgirls, Native Americans and horses. Visits to galleries in Jackson Hole became her inspiration. This love of the West is still reflected in her work to this day as she always aspired for her work to reflect the region's soul.

Pedersen works primarily in oil but has also worked in pastels, pencil and charcoal. Traveling throughout the West, she paints in plein air and compiles reference photos for her work. Always refining her craft, Pedersen has attended workshops with many well-known artists, among them are Debra Huse, Frank Serrano and William Schneider.

Now a California resident, Pedersen is a member of the California Art Club, the National Oil and Acrylic Painters' Society and Women Artists of the West (WAOW).

Her work will be featured in *Art 2025 Tehachapi* in Tehachapi, California. The exhibition and sale opens with a ticketed VIP night on November 14 from 5 to 9 p.m., and is open to the public on November 15 from 10 a.m. to 3 p.m. Visit www.artstehachapi.org for details.

Want to See More?

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Find me on:

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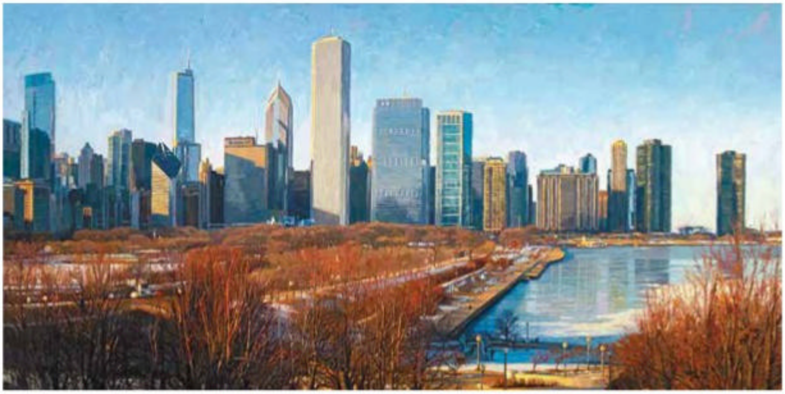
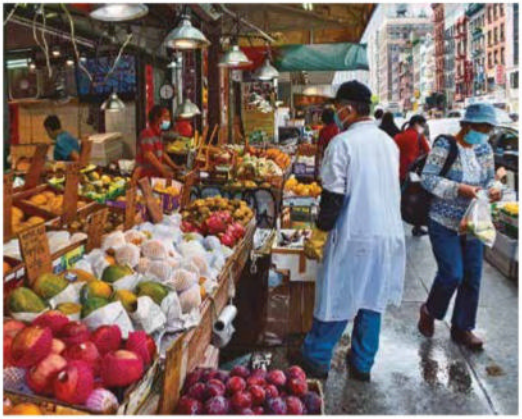
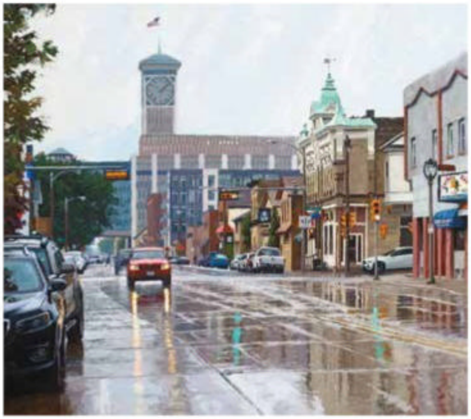


David Schweitzer, *View From the Field*, oil on canvas, 24 x 48 in.



David Schweitzer, *Fresh Today*, oil on canvas, 40 x 50 in.



David Schweitzer, *Reflections on 2nd*, oil on panel, 16 x 18 in.

David Schweitzer

"I sometimes envy artists whose work is very spontaneous—those who can start a painting and never be sure where their inspiration and creativity will lead them," says David Schweitzer. "I, however, am the opposite."

Schweitzer is a planner. By the time he starts painting, he usually knows exactly what the finished piece will look like. He attributes this to the 45 years he spent working as an illustrator and graphic designer. "What inspires me most are cities," says Schweitzer. "Crowded, noisy streets filled with people, vehicles and signs fighting for my attention. My eyes darting everywhere, never settling on one thing for more than a few seconds. And every person I see is a story waiting to be told. A story as big as my own, but a story I can only imagine and never know. Like stars in the universe. It forces me to wonder and ask questions. That is the effect I hope my paintings will have on the viewer."

Schweitzer wants to his paintings to illustrate ordinary, everyday experiences that we might not think are special enough to remember. "We may not all have climbed mountains, but we have all shopped for groceries, waited in lines or been stuck in horrible traffic," he explains. "These things are what unite us. And when ordinary places and events are frozen on canvas, maybe then we will stop long enough to see what we missed."

Schweitzer's paintings don't begin when he sits down at the easel. "They really begin on the streets. I observe, I photograph, and eventually ideas start to solidify...With paint and brush in hand, I feel like the picture becomes a living thing."

Want to See More?

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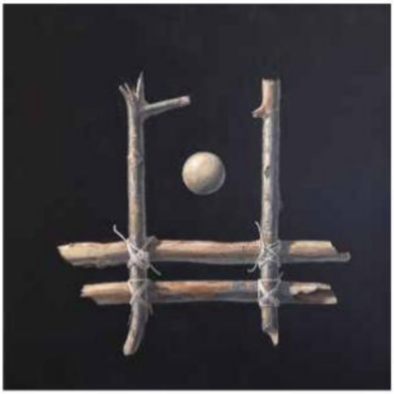


Peter Swift, *Forest Shrine* 2, acrylic on canvas, 48 x 48 in.

Peter Swift

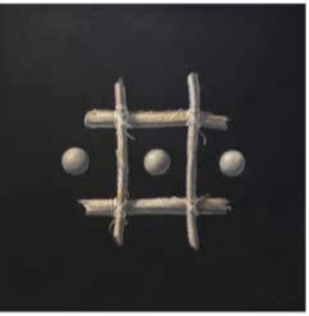
Peter Swift's work combines two distinct elements: classical realistic still life painting and symmetrical design. He has coined the term "symmetrical realism" to describe this style of work.

Swift uses everyday objects to create symmetrical still life paintings. His *Forest Shrine* series embodies reverence for nature in a timeless, almost church-like atmosphere.

His biggest influences have been Louise Nevelson, Martin Puryear and Andy Goldsworthy. Following in the footsteps of these iconic artists, his goal is to use common objects to create laconic, resonant symmetries.

"Symmetry is a fundamental, underlying principle in art. However, over the past century, symmetry has been, for the most part, a factor only in abstract art, as seem in the work of Josef Albers and Frank Stella," explains Swift. Swift's work combines both symmetry and realistic rendering, imagination and meticulous craftsmanship.

More of the artist's work can be seen at the Seven Bridges Foundation in Greenwich, Connecticut, or by visiting the organization's website at www.sevenbridges.org.



Peter Swift, *Forest Shrine* 3, acrylic on canvas, 48 x 48 in.

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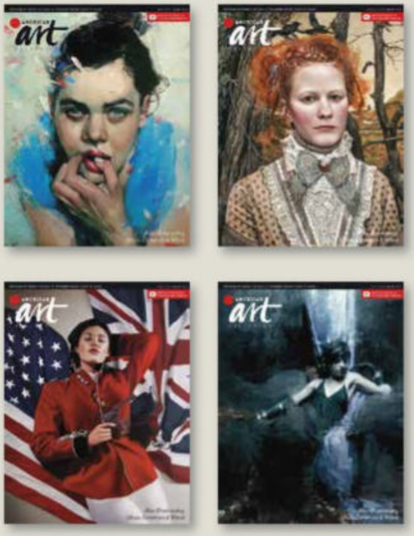

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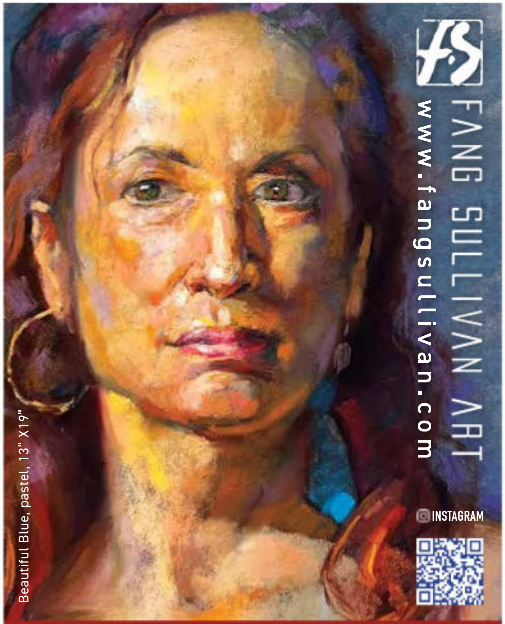

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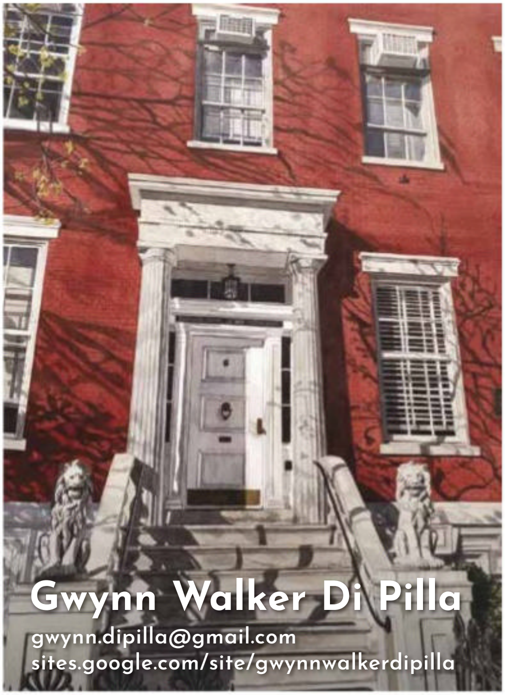

Gwynn Walker Di Pilla

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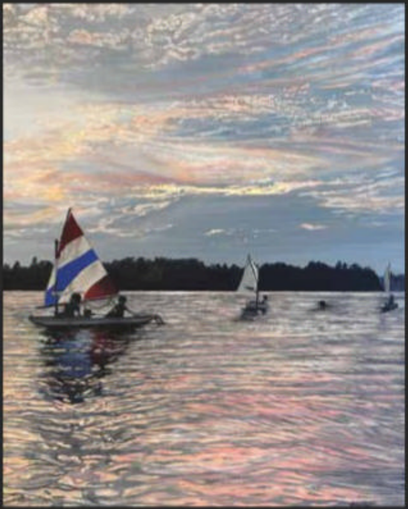

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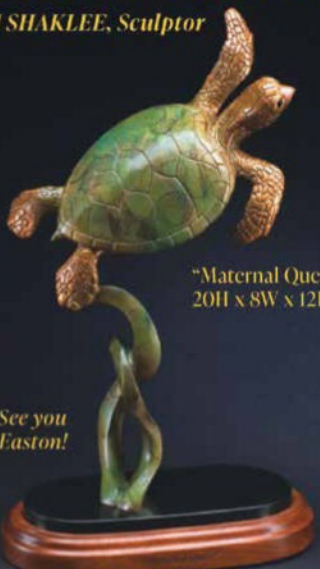
KIM SHAKLEE, Sculptor



"Maternal Quest"
20H x 8W x 12L

See you in Easton!

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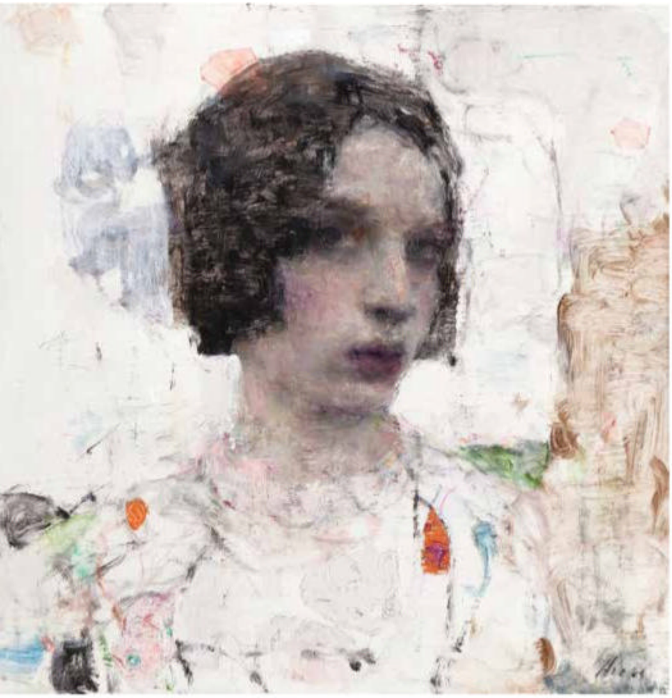
SOLD!

American Art Collector magazine has changed the way artists, galleries and collectors connect. It has closed the gap that previously existed in the traditional art market. Spectacular and instant SOLD! stories keep rolling in. Check out some of the highlights of the sales and connections achieved from the pages of our magazine and throughout the market.



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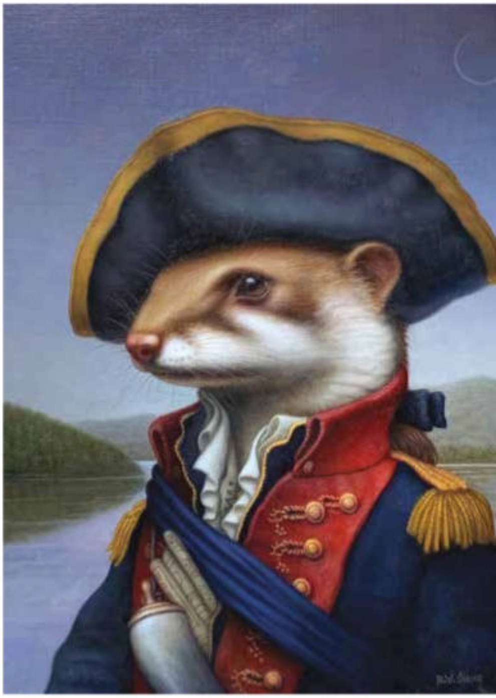

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1 Gallery 1261 sells abstracted portrait by popular painter Ron Hicks

"A highlight from our *Small Works Show*, an intimate 12-by-12 inch oil painting, *Matilda*, by Ron Hicks, demonstrates his masterful ability to capture human essence through subtle tones and expressive brushwork," says a Gallery 1261 representative. The piece sold in late summer to a collector who shares, "When I look at *Matilda*, there is something gentle yet strong about her at the same time. The painting makes me slow down and reminds me of the quiet beauty in life. It also makes me reflect on the joy and happiness each of us hopes for."

2 Principle Gallery sells work by October cover artist Russell Gordon

Russell Gordon's painting *Turn* was in the artist's October solo exhibition, *Instinct & Order*, at Principle Gallery's Alexandria, Virgina, location. A preview of the show was published in the October issue of *American Art Collector* and Gordon's piece, *Sod Buster*, was selected for that month's cover. "The clients who purchased this piece also bought another painting by Gordon called *Bluejay Birch*," shares assistant gallery director Taylor Chauncey. "This painting takes animal portraiture to the next level. It transcends whimsy and enters the realm of myth with a stoat painted not as a caricature, but as a noble character. You aren't looking at an animal dressed as a human; you're looking at a citizen of a parallel history, rendered with both dignity and wit." ●

Interested in having your SOLD! story featured in the pages of *American Art Collector* magazine? Email Sarah Gianelli at sgianelli@americanartcollector.com to find out how you can share your recent sales and successes.

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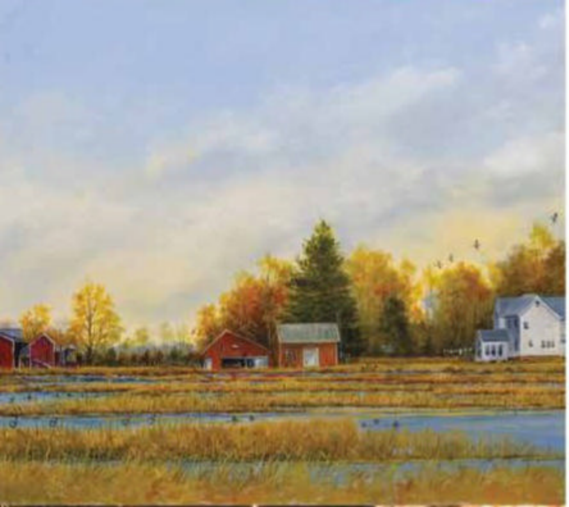

From Top: "Down The Road" by 2025 Featured Artist Al Barker; Image: Ron Haddaway; Featured Carver Al Jordan

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For over fifty years, the **Waterfowl Festival in historic Easton, Maryland** has used art to mirror the beauty of nature and inspire environmental stewardship. Each year, the festival presents a juried showcase of wildlife and sporting art—from paintings and sculptures to carvings and photography—that deepens appreciation for the outdoors.

During the three-day event, Easton transforms into a living museum, with pavilions and galleries open only for the Festival. Each exhibit invites visitors to reflect on the splendor of the natural world, while outdoor activities like sporting dog demonstrations and gear displays encourage exploration.

Artistic expression here also advances the Festival's mission of conservation. **Every sale supports wetland restoration, youth environmental programs, and local nonprofits.** In this way, art becomes action: visitors leave with nature-inspired treasures while helping protect wildlife and habitats for generations to come.

Join us this year and discover why the Waterfowl Festival remains a legendary celebration of art, heritage, and the wild spirit of the Eastern Shore.

November 14-16, 2025

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The Waterfowl Festival gratefully acknowledges the support of our 2025 Legacy Conservation Partners

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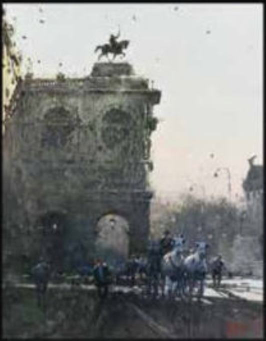
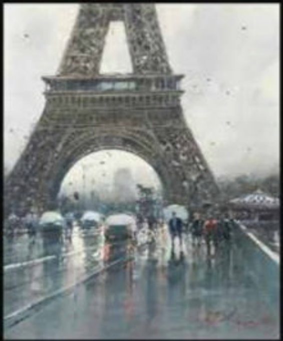
CHARLESTON

JOSEPH ZBUKVIC





Opening Reception November 7th 5-8pm

125 Meeting St. Charleston, SC 29401 art@principlecharleston.com 843.727.4500
principlegallery.com